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EDIDERUNT

CARSTEN HØEG · H. J. W. TILLYARD · EGON WELLESZ

UNA CUM

ARCHIMANDRITA CRYPTAEFERRATAE

Vol. IX

THE AKATHISTOS HYMN

INTRODUCED AND TRANSCRIBED

BY

EGON WELLESZ

COPENHAGEN

EJNAR MUNKSGAARD

1957

MONUMENTA MUSICAE BYZANTINAE

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CARSTEN HØEG, H. J. W. TILLYARD, EGON WELLESZ
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Ouvrage publié sous les auspices de l'Union Académique Internationale, représentée par l'Académie Royale de Danemark, et honoré, sur la recommendation du Conseil International de la Philosophie et des Sciences Humaines, d'une subvention de l'UNESCO.

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To Carsten

as a token of friendship and to commemorate the 25th Anniversary of the foundation of the Monumenta Musicae Byzantinae

E. W.

July 1956

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PREFACE

In May 1950, when Professor Carsten Høeg and I attended the 'Primo Congresso di Musica Sacra' in Rome, we met the Very Reverend Archimandrite Isidoro Croce, Abbot of Grottaferrata, who invited us to visit the monastery. Our visit on 1st June should become an important date in the history of the *Monumenta Musicae Byzantine*. At that meeting close collaboration with the Badia di Grottaferrata was established and it was agreed that its Abbot should be *ex officio* a member of the Editorial Board of the M. M. B.

In the library we were shown some of the treasures belonging to Grottaferrata, and also a manuscript on loan from the Laurenziana at Florence, Codex Ashburnhamensis 64, a large part of which is a Kontakarion, written at Grottaferrata in the thirteenth century. As far as we know, this is the only manuscript in perfect condition which contains the music to the Prooemium and the twenty four stanzas, the Oikoi, of the Akathistos. We know now that there is also another complete copy of the hymn in the Palimpsest Codex E. β. VII in the Library at Grottaferrata, described in A. Rocchi's *Codices Cryptenses* on pp. 421-2, but this Codex was so damaged by chemicals, in the second half of the nineteenth century, in an attempt to bring out the underlying Latin text, that whole pages of it are covered with a blue film. The musical notation of this most valuable and earlier MS., therefore, could not be used as a basis for the transcription, but only for comparison.

The transcription and publication of the melodies of a Kontakarion was part of the original scheme of the M. M. B., drafted in June 1931 at Copenhagen. At present, however, such an ambitious scheme cannot be undertaken. We have had to restrict ourselves to publishing a Facsimile Edition of a Kontakarion and to transcribing a section of it, the Akathistos.

All the manuscripts hitherto known to us were of the fourteenth and fifteenth centuries and contained the melodies of the Prooemion and the first Oikos of the Akathistos only.

Here now was a Codex of a relatively early date in perfect condition, containing the music of all the twenty-four stanzas. At a later Editorial meeting at Oxford we decided to publish a facsimile edition of Codex Ashburnham. 64, to be prepared by Professor Høeg and Dom Lorenzo Tardo of Grottaferrata, and a transcription of the Akathistos, which I was to prepare. Byzantine piety gave the Akathistos hymn the foremost place in Mariological devotion, and the hymn holds this place until the present day. The Synaxarium, the Eastern equivalent of the Western *Acta Sanctorum*, describes the Akathistos as a thanksgiving song in honour of the Theotokos, and connects its origin with the miraculous liberation of Constantinople from siege, on 7th August 626. According to the legend, the hymn was sung by the people who had been gathered all night in the Church of the Blessed Virgin at Blachernae to give thanks. Twice more this happened, in 677 under Constantine Pogonatus, and in 718 under Leo the Isaurian. Thus, the Akathistos became in Byzantine worship a Song of Victory to the 'Invincible Protectress of Her City'; it was chanted also in private devotion as a thanksgiving hymn.

The important place of the Akathistos in Byzantine Liturgy explains why I wanted to transcribe the hymn as the first of the group of melismatic liturgical chants which we intend to publish. Through the kindness of Dom Bartolomeo di Salvo of Grottaferrata I received, to begin with, photographs of the Prooemium and the first stanzas and, some time later, when Codex Ashburnham. 64 was returned to the Laurenziana, photographs of the remaining stanzas from Florence.

However, the process of deciphering and transcribing the ninety-seven pages, covered by the music of the Akathistos, took longer than I had forseen. There were a number of scribal errors, and others, more important, caused by the deterioration of the melodic tradition, but in some instances it was difficult to discover at what point a mistake has been made. There were often one, two, or even three ways of correcting a phrase, and the correct emendation sometimes revealed itself only after the transcription of the whole of the twenty-four stanzas had been completed and all the

versions of a recurrent faulty phrase had been carefully examined. It was not possible to take a correct passage and use it as a model for corresponding passages where a mistake had evidently been made, for the following reason. As can be seen from the text printed on pp. LXVIII-LXXX, the hymn is made up of twenty-four stanzas; twelve of them of twenty-three lines followed by the refrain Χαῖρε νύμφη ἀνύμφευτε, twelve of seven lines, followed by the refrain Ἀλληλούϊα. Each long stanza is followed by a short one. The musical form is that of a varied strophic type. This means that each stanza varies from all the others in the working out of many details. It could not be assumed that when a mistake had been corrected in one stanza, all the other stanzas could automatically be corrected from it, as will be shown in the chapter on the musical structure of the Akathistos. It was necessary therefore, to draw up comparative tables of each of the melodic phrases and to analyze their structure, in order to discover the best possible correction of a mistake.

The detailed examination of the music of the Akathistos revealed a new aspect of the mind of the Byzantine composer, which I regard as important for further studies in the field of melismatic chant. I shall try to show in the section on the musical structure that, from the technical point of view, the Akathistos ranks very high in Medieval monodic music.

It is, however, the beauty of the melodic line which struck me from the beginning and grew on me more and more during the time I was transcribing and studying the Akathistos. The melodies of the Akathistos stanzas, as will be seen, are not original compositions for that hymn, they occur also in other Kontakia; but here the Byzantine Maëstor who created that particular ornamentation of the traditional chant which is preserved in the thirteenth century Kontakaria has achieved the most perfect blending of words and music.

I am glad to say that it was not the affection of the specialist for his subject which created this fascination. During the 'Symposium on Byzantine Music and Liturgy' held in April 1954 at Dumbarton Oaks, on behalf of Harvard University, a Greek singer, Mr. Basil Papadakis, sang the Prooemium as I had transcribed it from Codex Ashburnham. The deep impression which the chant made on the audience confirmed my belief that I had

not allowed myself to be carried away by my occupation with the hymn. Indeed, when one hears the Akathistos, both words and music, one gets a similar impression of supreme art as when one sees for the first time the mosaics in Kahrie Cami in Istanbul and one can understand the unique place the hymn has held and still holds in the liturgy of the Eastern Church.

Although the melodic version which has come down to us in Codex Ashburnham. 64 is of the richly ornamented type, in which the music becomes a kind of ecstatic utterance, the impression is that of a miraculous union between words and music. Glancing at the transcription one may be at first bewildered by the occurrence of rhythmic and dynamic signs on nearly every note, or at least, every group of notes. These signs, however, correspond exactly to the neumatic signs in the manuscript and mirror the ecstatic character of the music. It has been questioned whether our staff notation can record this kind of richly ornamented music as exactly as the Byzantine neumatic notation. We must weigh impartially the advantages and disadvantages of the two systems. Our staff notation indicates clearly the intervals, the rhythm and the dynamic nuances. This is done by the notes and superimposed signs. We are further accustomed to add to these signs additional agogic signs and words (such as *marcato, accelerando, ritardando,* etc.) in order to direct the performance. Middle Byzantine notation, as we find it in Codex Ashburnham. 64, is a notational system developed step by step for the sole purpose of fixing liturgical, homophonic chant. It indicates the size of the intervals and their rhythm, but leaves some important points, such as the question of the accidentals, to the training of the singers. This training, we know from the famous passage in Mesarite's description of the Church of the Apostles, began at an early age and extended over many years. Byzantine neumatic notation is undoubtedly a subtle means of conveying the spirit of the music, but lacks the graphic design of our staff notation which makes it possible for the executant to grasp a musical phrase at one glance, and impossible for the scribe to omit any note of the melodic line which would cause the cadence to end on the wrong note.

Byzantine notation, therefore, even in its most developed stage must be regarded as an *aide-mémoire* for the conductor, or soloist, who would know the repertory by heart. This supposition may

serve as an explanation for the fact that in musical manuscripts obvious mistakes, such as omission of an interval, or the wrong notation of it, are rarely corrected. We find *e.g.* in several stanzas a leap upwards of a sixth written as a fifth. In some of them the wrong notation is corrected, in others it is left as it stands. We are bound to assume that the precentor, though he noticed the mistake, found it unnecessary to take the Codex to the Scriptorium for correction, but trusted his memory to avoid a repetition of the mistake when he sang the hymn again.

We are not in such a favourable position as the precentor who knew the repertory by heart. I have had to recreate and reconstruct a hymn, composed in a style examples of which I had not seen or heard before. This means that I have had to proceed very cautiously. I have made it my principle to introduce only such emendations as had parallels in other stanzas, and to wait for a final decision until I was able to examine similar phrases in all the other stanzas. I see now that my task would have been easier if I had started by transcribing the second stanza Βλέπουσα ἡ ἁγία, because the first stanza Ἄγγελος πρωτοστάτης, as can be seen, varies in many details from the other eleven stanzas of the same group; but this became evident only when the transcription of the Akathistos was finished.

At the beginning of my work the exchange of ideas with Professor H. J. W. Tillyard was an invaluable help to me. I am also most grateful for the support Professor Carsten Høeg gave me. After I had finished the transcription he made it possible for me to visit him in July 1955 in Copenhagen and to discuss with him and his pupils J. Raasted, C. Thodberg and Mrs. N. Schiødt several points upon which agreement had to be reached. We continued our discussions when we met again in September during the Byzantine Congress at Istanbul. I wish to state here that his friendship and unfaltering support have enabled me to give my work the shape I desired.

I should like to thank Professor Oliver Strunk for his kindness in sending me photographs of the Akathistos from the Messina MSS., Dr. Otto Paecht, Oriel College, Oxford for providing me with a photographic copy of the Latin version of the text of the Akathistos from Cod. Paris. Bibl. Mazarine 693, and Dom Michel Huglo O. S. B. of Solesmes for sending me a microfilm of the hymn

from Codex L. 36 suppl. in the Biblioteca Ambrosiana. I should also like to thank the Keeper of the Greek MSS. in the National Library in Vienna, Dozent Dr. Herbert Hunger, who placed at my disposal the recently discovered Triodion and Pentekostarion, Codex suppl. gr. 186 which contains an interesting version of the text of the Akathistos. Finally, I whish to express my gratitude to the Rev. Father Dom. Marco Petta, Librarian of the Badia Greca at Grottaferrata for his assistance during my work at the Library, where I studied the Palimpsest Codex E. β. VII and copied by hand those pages of the Akathistos which we thought would not come out well in photographs, and for sending me microfilms of the hymn from that Ms. and from the Kontakaria E. β. III and Γ. γ. III.

On behalf of the Editorial Board I wish to express my sincerest thanks to the Rask-Ørsted Foundation in Copenhagen which have again given their generous support to the publication of this volume of the M. M. B., to UNESCO who has honoured this book by a substantial grant, and to the British Academy whose annual grants to our publications and interest in their progress are of great help to our work and very much appreciated.

Studies in Byzantine music are no longer considered a side line in the domain of Medieval musicology; their importance is recognized, not only as the discovery of the hitherto unknown treasure of the Chant of the Eastern Church in the days of the Byzantine Empire, but also as an important contribution to the understanding of certain aspects of the development of Western Chant. It is, particularly, the melismatic Chant which is of interest to the students of Plainchant. The transcription of the Akathistos Hymnos may help to link up the various lines of study in the field of monodic chant, and may bring about the discovery of more 'Eastern Elements in Western chant'.

EGON WELLESZ.

Oxford.

INTRODUCTION

I. THE PLACE OF THE AKATHISTOS IN THE LITURGY

Codex Ashburnham. 64 contains a collection of 72 Kontakia, the Hypakoaì of the eight modes, the Alleluia verses and the chants for the Sunday Vespers and Pentecost (1). The first and only completely transmitted Kontakion is the Akathistos hymn which runs from fol. 1 r to fol. 44r, where one finds the subscription:

> ὦ Χριστὲ βοήθησον τὸν σὸν δοῦλον Παγκράτιον ἱερομόναχον ἐκκλησιάρχην τῆς περιβλέπτου μονῆς Κρυπτοφέρρης, τὸν κτησάμενον τὴν βύβλον ταύτην: ἐμοὶ δὲ τῷ γράψαντι Συμεῶνι, δώρησαι Σωτὴρ λύσιν ἀμπλακημάτων.

We know, therefore, that the book was written by the scribe Symeon for the monk Pancratius, master of ceremonies at Grottaferrata.

I will leave the description of the Codex to the Editors of the Facsimile volume; but it must be said that folio 1 in its present state and binding does not represent its original beginning: approximately five folios on which the Prooemium and the first stanza of the Akathistos were written are missing. The richly ornamented head piece on the first page of the Kontakarion proper, on fol. 45r., suggests that the title page of the Akathistos had a similar decoration and elaborate initials.

We have on folio 1 r the beginning of the second stanza Βλέπουσα ἡ ἁγία. By a later hand, and in a small script, the Codex is given in the upper margin the title ψαλτικόν, and underneath we find the rubric:

(1) I owe this statement of contents to Professor Oliver Strunk in a letter. Kontakion here means the usual combination of Prooemium (Kontakion) and first stanza (Oikos) of a poetical form of 20 to 30 stanzas, for which at a later date the term Kontakion, or Kondakion was used. From the Acrostics in Romanos's Kontakia one can see that he never uses this term, but calls his poems αἶνος, ποίημα, ὕμνος and ψαλμός. Cf. K. Krumbacher, Die Akrostichis in der griechischen Kirchenpoesie, Sitzungsber. d. philos. philol. Klasse d. Bayr. Ak. d. W. Heft 4, 1904, pp. 559-618.—The *Hypakoë* is a Troparion, a monostrophic poem, sung after the third Ode of certain Kanons.

ζή(τει) τὸ ἄγγελ(ος) πρωτοστάτης εἰς τὸ ψαλ(τικὸν)
τὸ με(γάλον): (2)

The Prooemium and the first stanza of the Akathistos are fortunately preserved in the course of the feasts which begin on 1st September with the Kontakion and Oikos for Simeon Stylites. Here, on fol. 108r one finds the rubric:

ἐπὶ τὴν εὐαγγελισμὸν τῆς ὑπεραγίας δεσποίνης ἡμῶν Θεοτόκου

and the Prooemium of the Akathistos: Τῇ ὑπερμάχῳ στρατηγῷ, followed by the first stanza Ἄγγελος πρωτοστάτης on foll. 108–112r. At the end of it the rubric:

ζήτει τοὺς ἑτέρους οἴκους εἰς τὰ τέτραδα τὰ μεγάλα

instructs the psaltes to look up the 'large sheets' for the other stanzas. These large sheets were probably a separate fascicule which contained the Akathistos and, at a later date, was bound together with the other fascicules to a single volume, the present Cod. Ashburnham. 64.

We may dismiss for the moment the legendary creation of the Akathistos and its singing during the night of the lifting of one of the three sieges of Constantinople under Heraclius, Leo the Isaurian and Constantine Pogonatus. We know that the hymn to the Theotokos was originally destined for the feast of the Annunciation on 25th March. We can trace its liturgical use for that feast at least up to the tenth century, since the Kontakarion Codex 925 of Mount Sinai (10th century) contains the following rubric introducting the hymn:

μη(νὶ) τῷ αὐτῷ κε̄· κονδ(άκιον) εἰς τὸ(ν) εὐαγγελισμὸν τῆς
ὑπ(ερ)αγίας Θεοτόκου: — ἦχος πλ(άγιος) $\bar{\Delta}$.

and in Cod. Vindob. suppl. gr. 96, dating from the end of the 11th or the beginning of the 12th century, appears the rubric:

Μ(ην)ὶ μαρ(τίῳ) κε΄ εἰς τὸν εὐαγγ(ελισμὸν) πλ. δ΄
φέ(ρον) ἀκρο(στιχίδα) τ(ὴν) ἀλφάβητον.
Οὐ παυόμεθα καταχρέως ἀνυμνοῦντές σε Θ(εοτό)κε
καὶ λέγοντες· Χαῖρε ν(ύμφη) κεχαριτωμένη. (3) (4)

(2) ψαλτικὸν and ψαλτήριον = book of chants; see note 1 where ψαλμὸς and αἶνος are used to designate a Kontakion, but not a psalm proper or the special group of psalms 148–150, the 'praises'.

(3) The script of the rubric and the greater part of the hymn have suffered

At a later date the Akathistos was assigned to the Saturday of the fifth week of Lent (ἡ μεγάλη τεσσαρακοστή) (5) which figures in the liturgical books as Σάββατον τοῦ 'Ακαθίστου ὕμνου and has a special Office, the 'Ακολουθία τοῦ 'Ακαθίστου ὕμνου εἰς τὴν 'Υπεραγίαν Θεοτόκον to which more detailed reference will be made in the course of this study. We do not know when, and for what reason, the hymn was assigned to the fifth Saturday of Lent (6); there also does not seem to be consistent liturgical practice in the singing of the Akathistos on other occasions. In some parts the Akathistos is sung in four sections during Mattins on the first, second, third, and fourth Saturday in Lent, and *in toto* during the Vigil of the fifth Saturday (7). The Typikon of S. Luca di Messina (†1150), on the other hand, prescribes that the four sections shall

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from exfoliating. I had therefore to use infra-red photographs; the reading of some words, however, still remained impossible or doubtful. I am very much obliged to the Keeper of the Greek MSS. in the Vienna National Library, Dr. H. Hunger, for having deciphered them and supplied me with the correct text. K. Krumbacher, *op. cit.* pp. 620–1, has shown that the abbreviated φέ, must be read φέρον and not φέρει. The female form of the noun ἀλφάβητος is rare; Krumbacher always reads τὸν ἀλφάβητον; but the abbreviation-sign clearly demands τήν.

(4) The wording Χαῖρε νύμφη κεχαριτωμένη is used in the title only; the refrain in the Prooemium is the usual one: Χαῖρε, νύμφη ἀνύμφευτε. This refrain is used for all the 24 stanzas, whereas in Cod. Ashburnham. 64 and all the other MSS. the Χαῖρε refrain is used for stanzas 1, 3, 5, etc., whereas stanzas 2, 4, 6, etc. have the refrain: ἀλληλούϊα.

(5) In the pre-quadragesimal period the ecclesiastical weeks are counted from Monday to Sunday; the Monday of the first week of Lent is that which follows the κυριακὴ τῆς ἀπόκρεω and precedes the κυριακὴ τῆς τυρινῆς (Dominica Quinquagesimae of the Catholic Church). Cf. S. Salaville, 'La formation du Calendrier liturgique byzantine d'après les recherches critiques de Mgr. Ehrhard, *Ephemerides Liturgicae*, vol. 50, (Rome 1936) p. 314.

(6) 'Non si conosce intanto nè il motivo nè l'epoca precisa del suo spostamento dalla *Compieta al Mattutino*, e dal periodo festivo dell' Annunziazione al quinto Sabbato di quaresima. Ciò che è certo si è che quando la Pasqua cade in Aprile, tutti i Χαιρετισμοί—salutazioni—rivolte a Maria SS., non sono più a proposito, non essendo più in relazione dell' Annunziazione, come non lo è più l'ufficiatura che le si è addossata'. N. Borgia, 'Ωρολόγιον, *Orientalia Christiana*, vol. XVI–2 (Rome 1929) p. 203 [55].

(7) Cf. the article on the 'Akathiste' by H. Leclerq in *Dictionnaire d'archéol. chrétienne et de la liturgie*, vol. I, coll. 213–16, and S. Salaville 'Marie dans la liturgie byzantine ou gréco-slave', p. 259, in *Maria, Etudes sur la Sainte Vierge* I (Paris 1947), edited by H. du Manoir.

be sung πρὸ πέντε ἡμερῶν τοῦ Εὐαγγελισμοῦ (from the 20th March) and, completely, during the Vigil of the 25th March (8). We can here only mention these various liturgical uses and must await a study of the subject to supply us with further evidence about the liturgical history of the Akathistos.

In his study on the Typika from the Patriarchate-Library in Jerusalem A. Dmitrievski draws attention to the Typikon Cod. gr. 140 of the Library of Dresden where (fol. 127) an instruction for the execution of the Akathistos is given. The "Prefect of the Kontakia" (ἄρχων τῶν κοντακίων) introduces the psaltes who is chosen to sing the Kontakia. After the Patriarch has made the sign of the cross over him, he is vested with the *Kamision*, a garment of linen or silk, and the Chasuble and walks up to the pulpit. After the reading has come to an end, the psaltes makes three genuflexions down to the ground and begins the τῇ ὑπερμάχῳ στρατηγῷ. He chants it three times, and in the same way the Stichoi after the three stanzas of the Kontakion (9).

A very important fact emerges from the text of the Rule, *i.e.* that the Akathistos was sung by a soloist. This passage from the Typikon confirms one's impression that the Ashburnham Codex was the book from which the Soloist sang. The two refrains, the Χαῖρε, νύμφη ἀνύμφευτε and the Ἀλληλούϊα are missing throughout the twenty-four stanzas of the hymn, which suggests that the refrains were sung by the Chorus, or even by the Chorus and the Congregation. This practice differs from that in the rubric for the fifth Saturday in Lent in the Typikon of Constantinople, which is transmitted in the 9th/10th century Patmos Codex (10); but it is the liturgical practice of the Church at Blachernae to which the

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(8) Cf. N. Borgia, *op. cit.* p. 204 [56].

(9) καὶ ταύτης γενομένης εἰσάγει ὁ ἄρχων τῶν κοντακίων τὸν ὀφείλοντα ψάλλειν τὰ κοντάκια, καὶ σφραγιζόμενος παρὰ τοῦ πατριάρχου, ἐνδύεται τότε καμίσιον αὐτοῦ καὶ φαινόλιον, καὶ ἀνέρχεται ἐν τῷ ἄμβωνι.

Εἶτα τῆς ἀναγνώσεως πληρουμένης, βάλλει ὁ ψάλτης μετανοίας γ' ἕως ἐδάφους καὶ ἄρχεται· Τῇ ὑπερμάχῳ στρατηγῷ, καὶ λέγει τὸ αὐτὸ ἐκ γ', ὡσαύτως καὶ κατὰ τρεῖς οἴκους τοὺς στίχους τοῦ τοιούτου κοντακίου. A. Dmitrievski, Drevnieishie Patriarshie Typikony, (Kiev 1907) pp. 199–200. Since the twenty-four stanzas are divided into four groups, the repetition occurs after the sixth stanza (Z'); but A' and B', Γ' and Δ', etc. are here counted as one Oikos each.

(10) Dmitrievski, Opisanie liturgicheskikh rukopisei, vol. I, Typika (Kiev 1895), p. 59.

Typikon refers, and we must bear in mind that among the churches dedicated to the Theotokos, this church, situated 'at the N.W. extremity of the landward walls', was particularly favoured by the Virgin. Here, according to popular belief, Her robe had been kept since the fifth century and had served as a *palladium* of the Capital through the centuries (11).

The instruction for the celebration of the Vigil (παννυχίς) of the Akathistos leaves it open to the decision of the Patriarch to chose either the Saturday of the fourth week of Lent (μεσονήστιμος) or the Saturday of the fifth week, his decision being obviously dictated by the annually changing relation of this feast to that of the Annunciation of 25th March. The text of the rubric runs as follows:

> Τῷ σαββάτῳ τῆς ε' ἑβδομάδος ὁ ἀπόστολος πρὸς Ἑβραίους· Ἀδελφοί, οὐκ εἰς χειροποίητα ἅγια εἰσῆλθεν ὁ Χριστός· Εὐαγγέλιον κατὰ Μάρκον κεφάλειον κβ'. Τῷ καιρῷ ἐκείνῳ ἐξῆλθεν ὁ Ἰησοῦς καὶ οἱ μαθηταὶ αὐτοῦ εἰς τὴν κώμην.
> Καὶ οἷαν ἑβδομάδα τῶν νηστειῶν κελεύει ὁ Πατριάρχης εἶτε τῇ μέσῃ, εἶτε τῇ μετὰ ταύτην ἑβδομάδι γίνεται ἡ παννυχὶς ἐν Βλαχέρναις οὕτως· Ἑσπέρας ἀπέρχονται οἱ δύο ἑβδομαδάριοι τῶν ἀναγνωστῶν ἐν Βλαχέρναις· καὶ ἡ μὲν μία ἑβδομὰς ποιεῖ ἐκεῖ τὰ ἑσπερινὰ καὶ τὸ κονδάκιον, τὸν δὲ τριαδικὸν καὶ τὰ μεσονυκτικὰ ποιοῦσιν οἱ ἐντόπιοι, τὸν δὲ ὄρθρον ποιεῖ ἡ ἄλλη ἑβδομὰς τῶν ἀναγνωστῶν. κτλ. (12)

We do not know from this passage whether the Kontakion too was sung by two or more singers who alternated in the singing of the twenty-four stanzas. It is only possible to say that the monastic practice, transmitted in Codex Ashburnham. 64, was the original one for the performance of a Kontakion, since, as we have shown in another place (13), the Kontakion was a poetical homily, and was sung from the pulpit.

It has been mentioned already that the name Kontakion is a

(11) N. Baynes, 'The supernatural defenders of Constantinople'. *Mélanges Peeters* I. *Analecta Bollandiana*, tome LXVII, 1949, pp. 172 and 175.

(12) Dmitrievsky, *op. cit.* vol. I (Typika) p. 124.

(13) E. Wellesz, A History of Byzantine Music and Hymnography, (Oxford 1949) pp. 158–60.

comparatively late name (14) for the great number of poems which originally appeared under the names ὕμνος, ἔπος, ποίημα, ᾠδή, ψαλμός, αἶνος, ᾆσμα, ἀλφάβητον, προσευχή and δέησις (15). In the Kontakaria of the 14th and 15th centuries and in the printed Menaia, which have the Prooemium and the first stanza only, the Prooemium is called Kontakion, the first stanza Oikos.

In the 10th century Cod. Sinaiticus also the Prooemium has the heading κονδάκιον, the hymn itself κατ' ἀλφάβητον. The scribe of the Kontakarion in Cod. Ashburnham. 64 which begins on fol. 45r, gives the title κονδάκιον to the first prooemium only, that of S. Symeon on 1st September; the first stanza has no heading. For the rest, the feasts of the saints are given without any further title; but to most of the first stanzas ὁ οἶκος is added in a later hand.

Some of the MSS., as one can see from Pitra, *Analecta Sacra* I, p. 250, note 1, bring the second, and as we shall see, the original Prooemium of the Akathistos, for example Cod. Vind. suppl. gr. 186, which has on fol. 79v, first col., the first Prooemium: Τὸ προσταχθὲν μυστικῶς with the title τροπάριον (Troparion), the second Prooemium Τῇ ὑπερμάχῳ στρατηγῷ with the title κονδάκιον (Kontakion), and the first stanza with the title οἶκος (Oikos).

To sum up. At the time when the Cod. Ashburnham. 64 was written the Akathistos was sung at Grottaferrata, and probably the other Basilean monasteries of Magna Grecia *in toto* during the Orthros of the fifth week of Lent, and its Kontakion and Oikos on 25th March, the feast of the Annunciation. Owing to the changeable dates of Lent and Easter, liturgical instructions had to be made for the coincidence of the feast of the 'Sabbath of the Akathistos' with other feasts during the period from the third Sunday of Lent to the Tuesday after Easter. Detailed instructions are given in the Synaxaria, Typikon, and Menaia for prayers, psalms, lessons, and chants for every day on which the Office of a fixed feast could coincide with the Office of the Akathistos, and also for the

(14) The term Kontakion, which seems to mean *rotulus*, the stick round which the parchment was rolled, is not found before the 9th century. Cf. G. Camelli, 'Romano il Melode, *Testi Cristiani*, (1930), p. 51.

(15) E. Mioni, Romano il Melode, (Torino 1937), p. 10.

coincidence of the feast of the Annunciation with one of the movable feasts (16).

(16) H. Delehaye in his Synaxarium Ecclesiae Constantinopolitanae, *Propylaeum ad Acta Sanctorum Novembris*, (Brussels 1902), col. iii, states that Greek authors often identify the Synaxarium with the Menologion, Typikon, and Elogion, and makes the following differenciation: 'Synaxarium maius seu historicum, seu potius Synaxarium absque addito nobis esto liber qui elogia sanctorum in epitomen redacta succinctasque festorum expositiones singulis anni diebus legenda, demptis canticis exhibet.' The Synaxarium minus is a kind of Kalendarium.

II. DATE AND AUTHORSHIP

The Akathistos holds a unique place in Eastern Worship, for it is, as mentioned before, the only Kontakion which has escaped the liturgical reform, by which the Kontakia were reduced from their original size of twenty four or more stanzas to only two: the Prooemium (κουκούλιον) and the first stanza (οἶκος). It is also unique of its kind in its poetical form. The hymn is a combination of a Kontakion and a group of twelve Chairetismoi, or 'Salutations', attached to the twelve odd stanzas (1, 3, 5, etc.) of the Kontakion.

The Kontakion tells, in the first part, the story of Christ, from the Annunciation to the flight into Egypt, and gives in its second part the theological interpretation of the coming of Christ as Saviour of the world, and in the third part praises the Virgin as Theotokos and Christ, the Holy King.

The oldest layer is obviously that contained in the first part of the Kontakion (stanzas 1–12), the story of the infancy of Christ. The second and third parts (stanzas 13–24) seem to be a later addition.

The Chairetismoi belong to a different poetical genre. The 'Salutations' can be traced back to the liturgy of the Hellenic Synagogues (1). In early Christianity they were connected with the name of Jesus Christ. The prototype of the twelve Chairetismoi in the Akathistos dates probably from the time of the Council of Ephesus in A. D. 431.

The question now arises: when and by whom were those divergent elements brought together and the Akathistos-form created, in which a poetical homily, originally in honour of Christ, was united with the 'Salutations' addressed to the Blessed Virgin?

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(1) Cf. H. Chase, 'The Lords Prayer in the Early Church'. Texts and Studies I/3, (Cambridge 1891), pp. 168–76.

Though the Akathistos is one of the most famous hymns of the Eastern Church, neither the date when is was written nor the question of its authorship has been definitely settled. There are two facts which are responsible for this difficulty:

(1) In most MSS. of the text the hymn is transmitted anonymously, in the others it is ascribed to various authors: Pisides, Sergios, Germanos; only in one MS., Cod. Thessalonic. Blataion 41, fol. 193, does one find the rubric: οὗτοι οἱ θεῖοι οἶκοί εἰσιν ὡς τινὲς λέγουσι Σεργίου τοῦ τηνικαῦτα τὸν .... Κωνσταντινουπόλεως· ἄλλοι δὲ τοῦ θείου 'Ρωμανοῦ [διακόνου] τοῦ μελῳδοῦ· δῆλον δὲ ἔστιν ἀπὸ τῶν ἐλ . . . (2) from which we learn that some people thought the hymn was written by Sergios, Patriarch of Constantinople, others by Romanos, deacon and Melodos, *i.e.* poet-musician.

(2) In the Synaxaria the singing of the Akathistos is mentioned in connexion with each of the three sieges of Constantinople: the first in 626 by the Persians, Avars and Slavs in the days of the Emperor Heraclius; the second, in 673, by the Arabs in the reign of Constantine Pogonatus: the third, 717–718, under Leo III, the Isaurian's reign, culminating in 718 in the decisive victory over the Arabs.

Reference to the singing of the Akathistos at a thanksgiving service is made in the descriptions of the first and third siege. When the first occurred in 626 the superiority of the enemy was, according to the Synaxar, ten to one. But Sergios, Patriarch of Constantinople, who took command in the absence of the Emperor, bearing in his hands the most precious relics—the picture of Christ 'not made by human hands' and that of the Theotokos—walked ceaselessly round the walls of the city inspiring the defenders and urging them to trust in the Blessed Virgin who would not abandon Her City, the City in which it was believed the Virgin actually dwelled (3). All assaults were repelled and finally a tempest threw the enemy's fleet against the shores of the Blachernae quarter, and all its ships went down. To celebrate this victory, which the citizens attributed to the miraculous interven-

(2) Cf. C. Emereau, 'Acathisti Auctor' in his series of articles on 'Hymnographi Byzantini' in *Echos d'Orient* XXI (1922) pp. 259–63.

(3) Cf. N. Baynes, 'The Supernatural Defenders of Constantinople' in *Mélanges Paul Peeters* I, *Analecta Bollandiana*, vol. 67 (1949) p. 172.

tion of the Virgin, the population streamed to the church at Blachernae and standing throughout the night sang the Akathistos:

῞Ογε μὴν θεοφιλὴς τῆς Κωνσταντίνου λαὸς τῇ θεομήτορι τὴν χάριν ἀφοσιούμενοι, ὁλονύκτιον τὸν ὕμνον καὶ ἀκάθιστον αὐτῇ ἐμελῴδησαν, ὡς ὑπὲρ αὐτῶν ἀγρυπνησάσῃ καὶ ὑπερφυεῖ δυνάμει διαπραξαμένῃ τὸ κατὰ τῶν ἐχθρῶν τρόπαιον. Ἔκτοτε οὖν εἰς μνείαν τοῦ τοσούτου καὶ ὑπερφυοῦς θαύματος ἡ ἐκκλησία τὴν τοιαύτην ἑορτὴν παρέλαβε τῇ Μητρὶ ἀνατιθέναι τοῦ Θεοῦ τῷ παρόντι καιρῷ, ὅτε καὶ τὸ τρόπαιον τῇ θεομήτορι γέγονεν. Ἀκάθιστον δὲ ὠνόμασαν διὰ τὸ τότε οὕτω πρᾶξαι τὸν τῆς πόλεως κλῆρόν τε καὶ λαὸν ἅπαντα.

After describing the third siege and the destruction of the Arabic fleet in the Aegaean Sea, the Synaxar ends with a short reference to the establishment of a feast to commemorate the victory, and the explanation of the term Akathistos.

Διὰ ταῦτα τοίνυν ἅπαντα τὰ ὑπερφυῆ θαυμάσια τῆς πανάγνου καὶ Θεομήτορος τὴν παροῦσαν ἑορτὴν ἑορτάζομεν· Ἀκάθιστος δὲ εἴρηται, διότι ὀρθοστάτην τότε πᾶς ὁ λαὸς κατὰ τὴν νύκτα ἐκείνην τὸν ὕμνον τῇ τοῦ Λόγου Μητρὶ ἔμελψαν· καὶ ὅτι ἐν πᾶσι τοῖς ἄλλοις οἴκοις καθῆσθαι ἐξ ἔθους ἔχοντες, ἐν τοῖς παροῦσι τῆς θεομήτορος ὀρθοὶ πάντες ἀκροώμεθα. Ταῖς τῆς σῆς ὑπερμάχου τε καὶ ἀπροσμάχου Μητρὸς πρεσβείαις, Χριστὲ ὁ θεός, τῶν περικειμένων καὶ ἡμᾶς ἀπάλλαξον συμφορῶν, καὶ ἐλέησον ἡμᾶς, ὡς μόνος φιλάνθρωπος. (Migne *P. G.* 92, c. 1353.)

Nowhere, however, is mention made in the Synaxar to the legendary report that Sergios, or according to others Germanos (who played an equally important part in the defence during the third siege), composed the Akathistos. We only hear that the hymn was *sung* at the thanksgiving service in the church at Blachernae, the church which among all the many churches in Constantinople dedicated to the Virgin, held the first place in Mariological devotion. For 'if there had been any private or public good fortune, all classes—patriarchs, emperors, those in high rank or public office and ordinary citizens—would hasten to Blachernae to give their thanks to God and to the Virgin; and if they were burdened

with disasters, they came in confidence to Blachernae to be relieved of the weight of their burdens' (4).

There is however, one source in which Germanos is mentioned as author of the hymn; this is the Latin version of the Akathistos, published first by P. v. Winterfeld from a 9th century MS., written at St. Gall, now Codex C. 78 of the Züricher Zentralbibliothek. The MS. gives the Synaxar, the Prooemium, and the beginning of the first stanza, but breaks off after the first few lines with the remark: *qui propterea praetermissus est a nobis quia male de greco in latinum versus nihil habuit veritatis* (5). Fortunately the complete Latin version is preserved in a number of MSS. of which Codex Paris. Bibl. Mazarin 693 is the prototype. This is, according to Dom M. Huglo, a late 12th or early 13th century MS. copied from an early 9th or late 8th century original which is lost (6). Here the title reads as follows:

Incipit Hymnus de Sancta Dei Genetrice Maria, Victoriferus atque Salutatorius, *a Sancto Germano Patriarcha Constantinopolitano,* rythmice compositus, per singulas alphabeti litteras inchoans singulos versus, cuius ista habetur exordii ratio:

The Synaxar begins with the description of the siege by the Arabs by land and sea under Maslamah, the general of the caliph. The superiority of the enemy in numbers was so overwhelming that the fate of Constantinople seemed sealed. But a miracle occurred. Maslamah and his men suddenly saw '*quamdam inestimabilis clarita-*

(4) F. Combefis, 'Narratio historica in Depositionem Vestis S. Mariae', *Historia Haeresis Monothelitarum* (Paris 1648) col. 755. The translation of this passage is by N. Baynes in 'The Supernatural Defenders of Constantinople', *Anal. Bolland.* t. 67 (1949) p. 172.

(5) v. Winterfeld, 'Ein abendländisches Zeugnis über den ἀκαθίστος d. griech. Kirche', *Zeitschr. f. deutsches Altertum u. deutsche Litteratur,* Bd. 47, (1904) pp. 81–88.

(6) Cf. M. Huglo, 'L'Ancienne version latine de l'hymne acathiste', *Muséon* t. 64, (1951) p. 29. The Latin text of the Synaxar and the hymn are on pp. 33–44. The folios on which the Latin version of the Akathistos is written show, according to E. A. Lowe (to whom I am indebted for having examined the photographs of the MS.) the ductus of the late 11th century. Lowe does not think that the scribe imitated in some letters an older script, as Dom Huglo suggests, but that he used a different form of *t* in the ligature *ti* whereever *tio* was pronounced *cio*.

tis feminam, purpureis indutam vestibus cum multitudine maxima candidatorum virorum de celo descendentem et muros ipsius civitatis circumeuntem palliumque (7) *quoddam ante muros hostibus protendentem, cuius protectione divino nutu et illesa civitas conservabatur et hostium vires enervabantur*'. The apparition of the Virgin, followed by a host of angels saved the city just as, at the height of the two earlier assaults by the enemy, salvation came from the icon, the girdle, and the Virgin's shroud (8).

The Synaxar then turns to the fate of S. Germanos who, according to the legend, was put to death by the Iconoclast Emperor Theodosius, and relates the institution of the singing of the Akathistos on the feast of the Annunciation '*in publica statione praescriptae diei, quae appelatur ad Blachernas, et per omnes catholicas Graeciae totius ecclesias responsum cantari a populo per singulos hymni versus reddendum*:

> Propugnatori magistratui victoriae
> Sicut redempta a diris, gratiarum actiones,
> Rescribo tibi, Civitas tua, Dei Genitrix,
> Sed sicut habens imperium inexpugnabile,
> De omnibus periculis me libera
> Ut clamo tibi: Ave sponsa insponsata.

Hereafter follows the 'Hymnus.'

It was necessary to deal explicitly with the Old Latin version because the fact that the 'Victory Prooemium' in the Latin version was copied from a Greek text which must be ascribed to the middle or beginning of the 8th century, exludes Photios (820–897) as author, and the siege by the Russians in 860 as the event to which the Prooemium refers (9).

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(7) The *pallium* may well be, as Dom Huglo, *op. cit.* p. 47, suggests the robe (ἐσθής) of the Virgin which came in the 5th c. to Constantinople and remained 'in the Virgin's Church at Blachernae as the Palladium of the capital through the centuries.' Cf. N. Baynes, *op. cit.* p. 175.

(8) *ibid.* p. 175.

(9) The most fervent advocate of the Russian hypothesis was A. Papadopoulos—Kerameus in his pamphlet 'Ο 'Ακάθιστος ὕμνος, οἱ 'Ρῶς καὶ ὁ Πατριάρχης Φώτιος, Βιβλιοθήκη Μαρασλῆ, vol. 214, Athen 1903. The hypothesis was rejected by M. Thearvić in an article 'Photius et l'Acathiste', *Échos d'Orient* VII (1904) pp. 293–300, whom P. v. Winterfeld had provided with the unpublished material of his study on the old Latin version. Unfortunately scholars

The question now arises: was the Akathistos originally a 'Song of Victory', and should Germanos or Sergios be regarded as author of the hymn?

This question was raised nearly fifty years ago by P. F. Krypiakiewicz in his study '*De hymni Acathisti auctore*' in the *Byzantinische Zeitschrift* (10) where, since 1905, the problem of the authorship of the Akathistos (10) has been touched on by P. Maas in his review of P. de Meester's articles on the Akathistos (11), and A. Baumstark's review of J. Strzygowski's book on the miniatures of the Serbian Psalter in Munich (12). Indeed, Krypiakiewics's question: 'quid censendum de prooemio eius illo famoso Τῇ ὑπερμάχῳ cuius horrida discrepantia a toto hymno in oculos cadit?' (13) already anticipates his answer, namely, that this Prooemium is a later addition to the Akathistos, composed to celebrate the victory over the enemy, and that it replaced the original Prooemium Τὸ προσταχθὲν μυστικῶς which figures in the Office of the Akathistos as Apolytikion, *i.e.* Communion chant. The original Prooemium, he rightly argues, is a prelude to the story of the Incarnation which is the theme of the Akathistos. Stylistically the Prooemium Τὸ προσταχθὲν is akin to the diction of the hymn; one finds here not only the same similes but even the same words as in the hymn.

The soundness of Krypiakiewicz's argument can be seen if one compares the Koukoulion ((κουκούλιον)—this is the usual term for the Prooemium—with the hymn proper, which in Kontakion poetry always has its own metre, but is connected with the Koukoulion by the same refrain:

Koukoulion:

Τὸ προσταχθὲν μυστικῶς
λαβὼν ἐν γνώσει
ἐν τῇ σκηνῇ τοῦ Ἰωσὴφ
σπουδῇ ἐπέστη

did not take enough notice of Thearvić's article, so that the supposition that Photios was the author at least of the Prooemium was repeated until the publication of Dom Huglo's study in *Muséon* 1951.

(10) *B. Z.* 18 (1909) pp. 357–82.
(11) *ibid.* 14 (1905) p. 644.
(12) *ibid.* 16 (1907) p. 656–8.
(13) *ibid.* 18 (1909) p. 361.

Koukoulion:	Hymn:
ὁ ἀσώματος, λέγων τῇ ἀπειρογάμῳ·	σὺν ἀσωμάτῳ φωνῇ I, 4. τῇ ἀπειρογάμῳ IV, 3.
Ὁ κλίνας τῇ καταβάσει τοὺς οὐρανούς	συγκατάβασις XV, 4.
χωρεῖται ἀναλλοίωτος ὅλος ἐν σοί.	ὅλος ἦν XV, 1.
ὅν καὶ βλέπων ἐν μήτρᾳ σου	
λαβόντα δούλου μορφήν	εἰ καὶ δούλου ἔλαβε μορφήν IX, 5.
ἐξίσταμαι κραυγάζειν σοι·	ἐξίστατο καὶ ἵστατο I, 6.
χαῖρε νύμφη ἀνύμφευτε.	κραυγάζων πρὸς αὐτήν I, 7.

(The Angel, understanding the secret command, appeared suddenly in Joseph's dwelling and said to her who knew not wedlock: He, who with his descent has bowed down the heavens, finds room in Thee, unaltered and whole. Seeing him taking a servant's form in Thy womb I marvel and cry out to Thee: Hail, Bride unbrided.)

However the strongest argument which Krypiakiewicz produces in favour of the coherence of the Koukoulion with the hymn seems to me to be not so much the stylistic similarities, which can always be regarded as inconclusive, but the dogmatic significance of the line: χωρεῖται (sc. Verbum Dei) ἀναλλοίωτος ὅλος ἐν σοί (finds room in Thee, unaltered and whole), which is parallelled in the first line of stanza XV:

> Ὅλος ἦν ἐν τοῖς κάτω
> καὶ τῶν ἄνω οὐδ' ὅλως
> ἀπῆν ὁ ἀπερίγραφος λόγος.

The profession that 'the Infinite Word was wholly present on earth, yet not wholly absent from heaven' is directed against the teaching of Apollonius of Laodicea (d. circa 390) that Christ had a human body and a human soul (ψυχή) but not a human mind (νοῦς), and that the Word was his νοῦς. This statement of the Orthodox view on the Christological dogma leads inevitably to the conclusion that the Akathistos embodies a poetical layer which goes back to the period when the Christological question was passionately discussed. This discussion is characteristic of the metrical homilies and hymns of Ephraem the Syrian (c. 306—373), whose influence upon Romanos has been shown by T. M. We-

hofer (14), A. Baumstark, and P. Maas (15). Krypiakiewicz, therefore, comes to the same conclusion as Maas, that Romanos must be regarded as the author of the Akathistos, though, curiously enough, without mentioning him (16). Indeed, P. Maas has already pointed out that Romanos, describing in his Pentecost Kontakion (17) the descent of the Paraclete from heaven, says of Him that He was wholly present in heaven and wholly present on earth, and everywhere, and no change or diminution occured to Him:

οὐ γὰρ γέγονε μετάβασις
ἢ συγκατάβασις·
οὐδ᾿ ὑπέμεινε μείωσιν.
ἄνω γὰρ ἦν·
καὶ κάτω ἦν·
καὶ πανταχοῦ.

The resemblance of these lines to those of the Akathistos is unmistakable and suggests Romanos as author of the hymn. Maas supports this view in his next study on the date of the hymns of Romanos (18) by showing that of all the problems of Christian dogmatics, Romanos is interested only in Christology and the defence of its Orthodox view against Monophysites, Nestorians, Arians, Docetists and Manichaeans (19).

Pursuing his argument in favour of Romanos's authorship in his study on the Kontakion (20), Maas shows the influence of the homilies of Basil of Seleucia upon Romanos (21) and, in particular, that on the feast of the Annunciation (*Oratio* 39 *in SS. Deiparae Annuntiationem*) upon the Akathistos. Indeed, taking Basil's refuta-

(14) T. M. Wehofer, 'Untersuchungen zum Lied des Romanos auf die Wiederkunft des Herrn'. *Sitz.-ber. d. Akad. d. Wiss. in Wien, Philos.-Histor. Kl. Bd. 154, Abt. 5,* (Vienna 1907). On Wehofers minute investigation is based the thesis by C. Emereau, *Saint Ephrem le Syrien* (Paris 1918) particularly ch. vii, 3: *S. Romanos, disciple de S. Ephrem.*

(15) Cf. *B. Z. art. cit.*

(16) Cf. the chapters in *art. cit.*: *Momentum theologicum Acathisti* and *Acathistus et Patristica saec. IV.*

(17) Cf. Romanos's De Pentecoste, stanza η' in Anal. Sacra I p. 160.

(18) P. Maas, 'Die Chronologie der Hymnen des Romanos', *B. Z.* XV (1906), pp. 1 sqq.

(19) *ibid.* pp. 13–17.

(20) P. Maas, 'Das Kontakion', *B. Z.* XIX (1910), pp. 285–306.

(21) *ibid.* pp. 298–306.

tion of the Apollinarian heresy in this homily (22) one is struck by the following passage which is almost identical with that of stanza XV of the Akathistos:

> ὅλος τοῖς κάτω ἀπέστης
> καὶ οὐδ' ὅλως τῶν ἄνω ἀπέστης.
> οὐ γὰρ τοπικὴ γέγονεν ἡ κατάβασις,
> ἀλλὰ θεϊκὴ πέπρακται συγκατάβασις.

It is, however, not only Basil whom Romanos used as a model. An even more striking prototype is the dialogue between Mary and the Archangel Gabriel in the eleventh *Oratio de Laudibus Mariae* by Proklos of Constantinople (23) (d. 447) which itself must be based on an older poetical homily to which Proklos added a running commentary. When these additions are removed a dialogue form becomes apparent, linked together by an alphabetical acrostic from A-M. The questions of the angel and the answers of the Virgin begin with the same letter, so that a double acrostic is worked out.

Πῶς ἔσται μοι τοῦτο, φησίν, ἐπεὶ ἄνδρα οὐ γιγνώσκω;
> Ἀγνοῶ τοῦ ῥήματος τὸ σαφές,
> καὶ πῶς γνώσομαι τοῦ πράγματος τὸ θεοπρεπές;

Καὶ ὁ ἀρχάγγελος πρὸς αὐτήν·
> Ἀπαιτεῖς οὖν τὰ ἀγγελικὰ τάγματα
> ἄρρητα δημοσιεύειν ῥήματα;

Καὶ ἡ ἁγία πρὸς τὸν ἄγγελον·
> Βλάβην ἔχει τὰ τῆς ἐπερωτήσεως,
> ἐὰν φανερωθῇ τὰ τῆς συλλήψεως;

Καὶ ὁ ἄγγελος·
> Βλέπεις τὸν εὐαγγελιζόμενον Γαβριὴλ
> καὶ ἐνδοιάζεις τὸν μηνυόμενον Ἐμμανουήλ;

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(22) Migne, *P. G.* 85, 448A.

(23) *ibid.* 65.—Cf. G. La Piana's metrical reconstruction of the dialogue in his *Le Rappresentazioni sacre nella letteratura bizantina* (Grottaferrata 1912) pp. 250–2.

The more Syriac and Greek homiletic poetry is studied, the more obvious are the sources from which Romanos drew the material for his poems. However, I cannot agree with Maas in his change of opinion of Romanos, after his discovery of the homilies of Basil, Proklos and the other homiletic writers. Byzantine hymnography had to follow the same law as Byzantine chant (24). It had to fulfill its given function in the liturgy. Byzantine piety saw in the hymns, both words and music, the audible realisation of the chants of the angels which are not perceptible to human ears. The hymns were to the monks echos (ἀπηχήματα) of the divine harmony and beauty (25), and it was their artistic obligation not to strive to be 'original' but to follow as closely as possible the patterns handed down by their ancestors. The Akathistos, like all the homilies which preceded it and the hymns which followed it, was part of the liturgy. The subject matter of the hymn was dictated by the feast just as the text of the prayers of the Office of the day had to commemorate the occasion of the feast.

To support the argument in favour of the authorship of Romanos by other than dogmatic and stylistic evidence, two other points may be added.

In stanza XVII the poet praises the supernatural wisdom of the Theotokos who dissolves 'the word-webs of the Athenians' (τῶν Ἀθηναίων τὰς πλοκὰς διασπῶσα). The word 'Athenians', del Grande argues, must refer to the philosophers of the Academy of Athens which was closed by Justinian in 529; the hymn, therefore, must have been written before that date; that is in the days of Romanos (26). I fully agree with this interpretation of the passage, and may add that it has a parallel in the Pentecost hymn of Romanos, namely in stanza 18 (ιη') where he thunders against those who worship the pagan poets and philosophers:

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(24) Maas, 'Das Kontakion' p. 299. 'Nun hat mich ein Zufall auf die Predigten des Basileios von Seleukia geführt, und was ich da fand, hat meine Hochachtung vor der schöpferischen Kraft des Romanos tief sinken lassen. Ich fürchte jetzt, dass, wenn wir die Predigten des 5. und des angehenden 6. Jahrhunders vollständiger kennten, Romanos als Autor zweiten Ranges erscheinen müsste'.

(25) Cf. E. Wellesz, *A History of Byzantine Music and Hymnography* (Oxford 1949) pp. 47–51.

(26) C. de Grande, *L'Inno acatisto* (Florence 1948) p. 18.

τί φαντάζονται πρὸς Ἄρατον τὸν τρισκατάρατον;
τί πλανῶνται πρὸς Πλάτωνα;
Δημοσθένην τί στέργουσι τὸν ἀσθενῆ;
τί μὴ ὁρῶσιν Ὅμηρον ὄνειρον ἀργόν;
τί Πυθαγόραν θρυλλοῦσι τὸν δικαίως φιμωθέντα;

and asks 'why do they not hasten and honour those to whom the All-Holy Spirit appeared?'

In a thesis, at present unpublished, *Hypapante: Studies in the festival of the Purification of S. Mary the Virgin in the Early Byzantine Church* (Oxford 1951), Miss J. E. Bickersteth investigates the influence of an unedited homily on the Hypapante, ascribed to John Chrysostom, on Romanos's Kontakion *In Hypapante Domini* (Pitra Anal. Sacra I pp. 28–35). Her careful heortological and philological investigation throws some light on two points which must have puzzled everyone who has studied the text of the Akathistos: (1) the place of the story of Symeon after the flight into Egypt; (2) the style and content of the *Chairetismoi* which differs from that of the traditional 'Salutations':

(1) Miss Bickersteth, commenting on Symeon and the *Nunc Dimittis*, states that of all the writers of homilies who deal with the episode, Chrysostom, and following him Romanos, are the only ones to use the apocryptical *Acta Pilati* and to explain that Symeon is sent to announce the approaching redemption and resurrection of all through Christ the μόνος φιλάνθρωπος. The stress is on the prophecies, not on the Presentation in the Temple.

Seen from this point of view the introduction of Symeon into the last stanza of the story of the infancy of Christ in the Akathistos links the first part to the second, the dogmatical interpretation of Christ as the Saviour of mankind.

(2) Commenting on the last section of Chrysostom's homily, Miss Bickersteth comes to the conclusion that the Hypapante homily is a genuine sermon of Chrysostom, taken down by stenographers (27) and written out by later scribes, who may have added

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(27) Stenographers (ταχυγράφοι) were employed in the early centuries of our era not only by preachers who dictated their sermons, but also by church authorities to take down extemporized sermons. Cf. V. Gardthausen, *Griechische Paläographie*, IIa (1913) pp. 280–8.

the eulogy at the end and introduced the title 'Theotokos' which Chrysostom would not have used.

However, we may add, even if the eulogy is a later addition from the time when the title Theotokos was generally accepted by the Orthodox Church, the 'Salutation' at the end of the Eulogy of the Virgin provides us with a fragment of the missing link which leads from the Doxology in Luke 2, 14, to the Chairetismoi in the Akathistos:

'Δόξα ἐν ὑψίστοις Θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκία'.
Χαῖρε τοίνυν ἡ μήτηρ καὶ οὐρανός·
ἡ κόρη καὶ νεφέλη· ἡ παρθένος καὶ θρόνος·
τὸ τῆς ἡμετέρας ἐκκλησίας καύχημα καὶ στερέωμα·
ἐκτενῆ τὴν ὑπὲρ ἡμῶν δέησιν ποίησον
ὅπως λάβωμεν διὰ σοῦ ἔλεος ἐν ἡμέρᾳ τῆς κρίσεως,
καὶ τῶν ἀποκειμένων ἀγαθῶν τοῖς ἀγαπῶσι
τὸν Θεὸν ἐπιτύχωμεν,

χάριτι καὶ φιλανθρωπίᾳ τοῦ κυρίου ἡμῶν, Ἰησοῦ Χριστοῦ,
μεθ' οὗ τῷ πατρὶ ἅμα τῷ ἁγίῳ πνεύματι δόξα, κράτος, τιμή,
νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

There is, finally, the mutilated rubric πρὸς τό· ἄγγελος πρω... in the hymn of Romanos on the chaste Joseph which Pitra found in Cod. Corsinian. 366 and comments upon (28). Pitra attributed the Akathistos to Sergios, partly on the strength of the Synaxaria, partly because when he wrote it had not been decided whether Romanos wrote his hymns at the beginning of the sixth or the eighth century (29). Pitra did not believe in the later date (30), but left the question open '*utrum Sergius Romano praeiverit, an Romanus Sergio*', and added '*Relinquo aenigma, vel alio in loco, vel alii*

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(28) *Anal. Sacra* I, p. XXXI.

(29) The Menologion of the Emperor Basil II (Cod. Vatic. 1613), reports that Romanos came to Constantinople ἐπὶ τῶν χρόνων Ἀναστασίου βασιλέως; this might have been either during the reign of Anastasios I (491–518) or that of Anastasios II (713–716). Cf. K. Krumbacher, *Geschichte d. byzant. Litteratur* (Munich 1897) pp. 663–4; P. Maas, 'Die Chronologie d. Hymnen d. Romanos', *B. Z.* XV (1906), pp. 1–45; G. Cammelli, *Romano il Melode* (Florence 1930) pp. 11–22; E. Mioni, *Romano il Melode* (1937), pp. 1–7.

(30) Cf. *Anal. Sacra*, pp. XXVI–VII, note 1.

Oedipo solvendum' (31). However, now that the question has definitely been decided in favour of the earlier date, it becomes evident that Romanos by the rubric πρὸς τὸ· ἄγγελος πρωτοστάτης wished to inform the singer that the Kontakion about the chaste Joseph should be sung to the melody Ἄγγελος πρωτοστάτης *i.e.* the melody of the Akathistos. Romanos obviously referred in the rubric to his own hymn which must therefore be of an earlier date than the Joseph Kontakion. There was, as far as our knowledge goes, no other Melodos living at that time who could have written the hymn of which Pitra says: 'Totum eximii poematis artificium adeo est ingeniosum, ut vix alia quam musarum graecarum labia ita canerint' (32).

When we turn to the visual arts we find the first cycles, representing the infancy of Christ, from the Annunciation to the flight into Egypt, in the fifth century. Single scenes, however, existed on fourth century mosaics in the Palestinean churches, erected in the Constantinean era at the Holy Places and dedicated to events in the life of Christ. Replicas of these mosaics, representing the Adoration of the shepherds and the Magi, the Baptism, Crucifixion and Resurrection of Christ, survive *e.g.* on the ampullas of the cathedral at Monza.

The formation of the cycle of mosaic representations of the infancy of Christ coincides in date with the formation of the same cycle in poetry. The elements of both go back to Syrian art and poetry of the fourth century; but it seems it was only at a later stage, after the Council of Ephesus, that the single scenes were joined together into a continuous narrative cycle.

Greatness in an artist reveals itself by his power to give his vision a definite but unforseen expression. It is the function of the great Byzantine poet to follow his ancestors in their unending stream of hymns of praise to the glory of God, of Christ, of the Theotokos,

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(31) *ibid.* p. 69.

(32) *Monitum de Acathisto, Anal. Sac.* p. 249.—The fame of Sergios as a hymn-writer derives exclusively from the alleged composition of the Akathistos.—It may be mentioned also that the Kontakarion Cod. Cryptensis E. β. VII, a 13th century MS., has the name of Romanos in the title: Ψαλτικοῦ σὺν Θεῷ τοῦ ἐνιαυτοῦ ὅλου· ποίημα Ῥωμανοῦ τοῦ μελῳδοῦ. According to A. Rocchi, *Codices Cryptenses* (Rome 1884) p. 421, the inscription is of a later date and may therefore not be used *prima facie* as an argument in favour of Romanos's authorship of our hymn.

the miracle of the Annunciation, the Nativity, the Passion and the Resurrection, the life of the Saints and holy martyrs. The thematic material is given by the Holy Scriptures, the Apocrypha, the Synaxaria, and the writings of the Fathers of the Church. His task is to give it a new significance in his poem; to set the phrases which are the traditional heritage of Christian piety in a new light.

Such a poet was Romanos whom on his feast on 1st October the Church praises as:

> Ὁ μουσουργέτης, ἡ λύρα
> τοῦ θείου Πνεύματος,
> ἡ ἀηδών, ὁ τέττιξ,
> ὁ τῶν θείων ᾀσμάτων
> αὐλὸς τῆς Ἐκκλησίας.

None of the homiletic writers, his forerunners, nor any of the contemporary hymnographers were equal to him in power of expression, poetical vision, boldness of similes, and perfect harmony of line; and in no other hymn does his greatness shine more brightly than in the Akathistos.

III. THE TEXT

The text of the Akathistos differs in many instances from that in Pitra's Analecta Sacra I which is based on thirteen MSS., the oldest being a Moskow Codex dating from 1060, and also from that in the editions of P. de Meester and C. del Grande, who do not provide us with an *apparatus criticus*.

Comparing the text in Cod. Ashburnham. 64 with that of the printed editions one might assume that the scribe Symeon made a number of alterations in every stanza, which might be due to the oral tradition at Grottaferrata or to the carelessness of the scribe. Such an assumption, however, can be dismissed as incorrect. The Vienna National Library possesses a Kontakarion, *Cod. suppl. gr. 96*, dating from the end of the eleventh century. From the initials and the script its South-Italian origin is obvious (1).

The investigation of Cod. Vind. suppl. gr. 96 has shown that its text is identical with that of Cod. Ashburnham.: it contains exactly the same divergencies from the MSS. which represent the original version, as can be seen from the following examples:

Stanza VII (H) lines 12–15:

Ashb.	Χαῖρε, ὅτι τὰ οὐράνια	Pitra	Χαῖρε, ὅτι τὰ οὐράνια
	συναγάλλονται τῇ γῇ·		συναγάλλεται τῇ γῇ·
	Χαῖρε, ὅτι τὰ ἐπίγεια		Χαῖρε, ὅτι τὰ ἐπίγεια
	συνευφραίνονται Χριστῷ.		συγχορεύει οὐρανοῖς.

(1) This view was confirmed by Dr. H. Hunger, Keeper of the Greek MSS. of the Oesterreichische Nationalbibliothek in Vienna, with whom I discussed the provenance and date of the Codex, during my visit to Vienna in October 1954. Dr. Hunger considers the script a coarser form of the 'pearl-script' (Perlschrift, cf. his study '*Die Perlschrift, eine Stilrichtung d. griech. Buchschrift der 11. Jahrhunderts, Studien zur griech. Paläographie*, Vienna 1954, pp. 22–32) which is typical of the eleventh century but is superseded in the twelfth century by a less homogenous type of script. K. Krumbacher's attribution of Cod. suppl. gr. 96 to the 12./13. century. (Geschichte d. byzant. Litt., Munich 1897, p. 687) is therefore certainly wrong.—Dr. Hunger kindly provided me with infra-red photographs of foll. 83v–88r. of the Kontakarion, on which the Akathistos is written.

The poetical effect of these four lines lies in the double antithesis: οὐράνια—γῇ, ἐπίγεια—οὐρανοῖς and in the parallelism between συναγάλλεται and συγχορεύει. This was the original text, since the Chairetismoi make frequent use of these poetical devices. By substituting συνευφραίνονται Χριστῷ for συγχορεύει οὐρανοῖς the *concatenatio* is destroyed and the effect of the antithesis is weakened.

Another example where *concatenatio* in the original text is destroyed, occurs in stanza IX (I) lines 16–19.

Ashb.	Χαῖρε, ἡ τῆς βαρβάρου	Pitra	Χαῖρε, ἡ τῆς βαρβάρου
	λυτρωμένη θρησκείας·		λυτρωμένη θρησκείας·
	Χαῖρε, ἡ τὴν ἔνθεον		Χαῖρε, ἡ τοῦ βορβόρου
	καταυγάζουσα πίστιν.		ῥυομένη τῶν ἔργων.

We do not know when the version originated which we find in the two South-Italian MSS., i.e. in Cod. Vind. suppl. gr. 96 and Cod. Ashburnham. 64 but there is good reason to assume that the variant text developed in the 8th century or even at an earlier date, since, as we have seen in Chapter II, the Old Latin version dates from the beginning of the 9th century and does not represent the original text of the translation from a Greek Ms.

We can also say that the variant text did not originate in South Italy. The library of the St. Catherine's Monastery on Mount Sinai possesses a tenth century Kontakarion (2) in which the text of the Akathistos is transmitted on foll. 80r–87r. Unfortunately the 10th century script is preserved only on fol. 80r in the Prooemium and part of the first stanza; the rest of the stanza, and the other twenty-three stanzas are in two different hands, of the thirteenth century, obviously written over the old erased script.

The identical texts of stanza A' of the 10th century Sinai MS. and the lost Greek version upon which the Old Latin version is based permit us to assume that the South Italian version originated on Syro-Palestinean soil. A Kontakarion, containing the version, came to the St. Catherine's monastery on Mount Sinai and from there copies were sent to Ravenna and finally reached the Basilean monasteries of Southern Italy. This circuitous route was, as we know from other MSS. of Syro-Palestinean origin, the usual way of their import to the West.

(2) Greek No. 925 of the Checklist of Manuscripts, microfilmed for the Library of Congress, 1952.

It is interesting to notice that the part of the first stanza in the 10th century manuscript shows exactly the same two variants from the original text as Cod. Vind. and Cod. Ashburnham, *i.e.* in line 4 σὺν τῇ ἀσωμάτῳ φωνῇ instead of σὺν ἀσωμάτῳ φωνῇ, and in line 10 ἀνάστασις instead of ἀνάκλησις. Insignificant as these variants seem to be at first, they become more significant if one compares the consequent character of the divergencies in the two South-Italian MSS. with those on which Pitra's text is based.

Orthography.

The scribe of Cod. Ashburnham. 64 was very much influenced in his writing of the text of the hymn by Byzantine pronunciation. The influence of 'Iotacism' on the orthography is more marked than in the MSS. which have the words without the music. Thus he writes:

Prooemium, l. 2. λυτρωθησα for λυτρωθεῖσα
Stanza, A', l. 9. εκληψει for ἐκλείψει

But here already he is inconsistent and keeps to the correct spelling of ει in the last syllable. This kind of inconsistency is even more marked when he writes:

Stanza A, l. 11. υ λητρωσις instead of ἡ λύτρωσις. He also writes ο where he should write ω *e.g.*:

Prooemium, l. 2. δεινον instead of δεινῶν
Stanza A', l. 1. προτοστατης instead of πρωτοστάτης

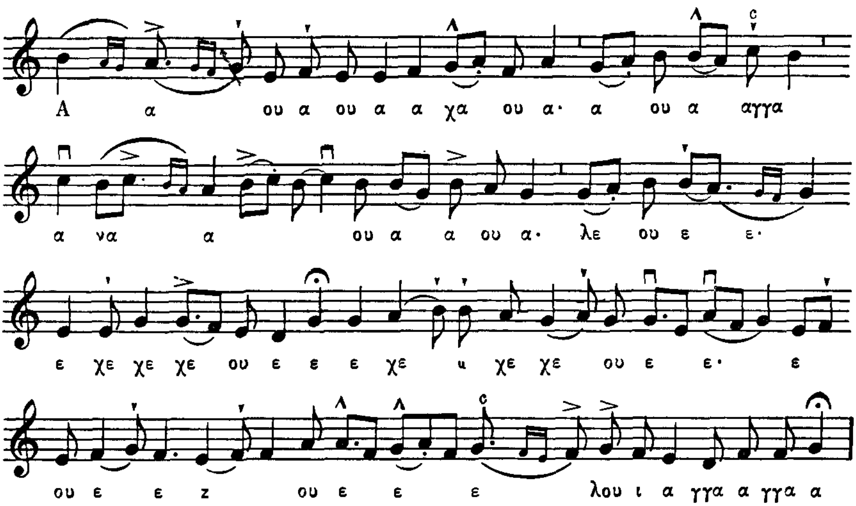
Sometimes one gets the impression that the scribe does not even understand the meaning of the words, thus when he writes:

Prooemium, l. 3. η πολι σου instead of ἡ πόλις σου.

All these mistakes are corrected in the transcription without further mention; they occur so frequently that it would lengthen the *apparatus criticus* if they were all to be specified.

I must also mention here the insertion of vowels and syllables in a word drawn out by a melisma. This occurs already in the

seventh century, as I have shown in a study on Manichaean and Nestorian cantillation (3) and is frequently used in Byzantine liturgical chant from the 13th century onwards particularly in the Alleluias, as can be seen from the following example taken from the end of the *Koinonikon* (4) Εὐλογημένος ὁ ἐρχόμενος from Codex Cryptoferr. Γ. γ 1, fol. 42v. (Triodion, Rome 1879, p. 614).

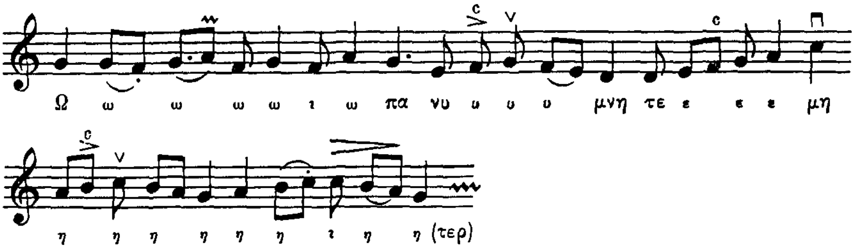


The scribe of Cod. Ashburnham. 64 does not go so far as to introduce syllables like γγα, να and χε; but in the last stanza l. 1 he twice introduces ι, a sign which regularly occurs in the Intonation formulae, the Apēchēmata:

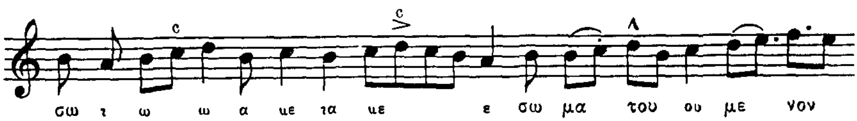
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(3) Cf. E. Wellesz, 'Probleme der musikalischen Orientforschung', *Jahrbuch der Musikbibliothek Peters 1917*, (Leipzig 1918) pp. 15–8, 'Die Lektionszeichen in den soghdischen Texten', *Zeitschrift f. Musikwiss.* I 1919, pp. 505 seqq.; and *The New Oxford History of Music*, vol. II. pp. 12–3.—C. Høeg, 'La Notation Ekphonétique', *Mon. Mus. Byz. Subsidia*, Vol. I, fasc. 2, 1935, pp. 142–5.—The East-Syrian ekphonetic notation derives from a system introduced in West Syriac MSS. at about 500. The date—seventh century—is confirmed through the discovery of a Pehlvi Psalter by F. C. Andreas and Kaj Barr in Sitz. Ber. d. preuss. Ak. d. Wiss. 1933. Cf. C. Høeg *op. cit.* p. 145.

(4) The *Koinonikon* (Τροπάριον κοινωνικόν) is a Troparion, sung at Mass while the priest and the deacon take Holy Communion.



and in stanza A, l. 5 σωματούμενον is set to music in a most peculiar way. The first syllable σω is followed by ιω; then αυειαυε (*aneane*) follows, an abridged form af aneanes which one finds set to the Intonation formula of the first Mode and then only the full word σωματούμενον is set to the last phrase of the melisma:



We shall have to return to the question of the Apechemata when discussing the melodic structure of the Akathistos and the role which the Apechemata play in it.

IV. THE MUSICAL NOTATION

The neumes.

The Musical Notation of the Akathistos in Cod. Ashburn. is the kind of Middle Byzantine notation that one finds in MSS. of the melismatic type. This means that a number of subsidiary signs or Hypostases (ὑποστάσεις) 'which modify the rhythm or expression' are added to the interval-signs (1).

There is, from the notational point of view, practically no difference between the late phase of Middle Byzantine musical notation and the Late Byzantine musical notation (2) which is also called Koukouzelean (3), or Psaltic, or Neobyzantine (4) notation. The Late Byzantine notation merely uses more subsidiary signs and an additional number of 'Great Hypostases' (μεγάλαι ὑποστάσεις) added in red ink to those already existing, as guide for the correct performance of groups of notes. The script of the neumes has the character of the fully developed 'Round notation'—a term coined

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(1) Cf. H. J. W. Tillyard, 'Handbook of the Middle Byzantine Musical Notation', *M. M. B. Subsidia* I, i, pp. 25–9.—See also: J.-B. Thibaut, *Monuments de la notation ekphonetique et hagiopolite de l'Eglise grecque* (St. Petersbourg 1913), pp. 93–115.—L. Tardo, *L'Antica melurgia bizantina* (Grottaferrata 1938) pp. 289–307.—E. Wellesz, *Hist. of Byz. Mus.*, pp. 232–247.

(2) The division of the various phases of Byzantine notation into Early, Middle and Late neumatic notation occurs first in my article 'Die Kirchenmusik im byz. Reiche' *Oriens Christianus*, N. S. VI (1916), where I discussed the various attempts to find terms for each phase of neumatic notation. The terms were accepted by the Editors of the *M. M. B.* in 1931. The Early Byz. notation was used in the 9th–12th century, the Middle Byz. in the 12th–15th century, the Late Byz. notation from the 15th–19th century. For the subdivisions of the Early Byz. notation Tillyard coined the terms: Esphigmenean, Andreatic, and Coislin notation. Cf. his article 'The stages of Early Byzantine notation', *B. Z.* 45 (1952) pp. 29–42.

(3) Cf. J.-B. Thibaut, 'Etude de mus. byz. La notation de Koukouzélès', *Izvest. Russk. Archeol. Inst.*, vol. VI (1900), pp. 361–96.

(4) Tardo, *op. cit.* pp. 64–75.—An excellent introduction to this notational system is still O. Fleischer, *Die spätgriechische Tonschrift, Neumenstudien III*, (Berlin 1904).

by Tillyard—already tending in some pages towards the grosser type of the Late Byzantine notation. Though both letters and neumes are carefully written, the general impression of the pages is not so pleasing as that from a calligraphically written early thirteenth century MS., since the scribe makes too much use of certain mannerisms typical of the script of the second half of the thirteenth century.

It is characteristic of the Kontakaria notation that great use is made of signs indicating the execution of a group of neumes, the Hypostases. There is, however, some difference between the forms of certain Hypostases in Codex Ashburnham. 64 and those in other MSS. One need only glance at the tables of Hypostases in Fleischer's *Neumenstudien III* and Tardo's *L'antica melurgia bizantina* to arrive at this conclusion. In Thibaut's *Monuments de la notation ekphonétique et hagiopolite*, however, are two tables which show exactly the same forms. The first, Plate 71 on p. 136, is a fragment of psaltic chant of the sixteenth century, the second, Plate 73, p. 138, a fragment from the seventeenth. The photographs on Plates 71 and 73 contain lists of musical signs with their names written underneath. Both fragments derive from Mount Sinai. We may suggest tentatively that the scriptorium of Grottaferrata copied from MSS. deriving from the Mount Sinai scriptorium which certainly had an uninterrupted scriptorial tradition. The much later date of the Sinai fragments should not prevent us drawing upon them for comparison since they are MSS. for liturgical use which are generally 'copied'—in the true sense of the word—from older ones and, in this particular case, the signs are written calligraphically with the care indeed that one would expect to find in one of the most prominent monastic scriptoria of the Eastern Church. If the theory is acceptable, the Akathistos in Cod. Ashburnham would not only show textual affinity with the Mount Sinai version, but also a notational one with the scriptorial tradition of the monastery.

Studies in Byzantine Palaeography are not as far advanced as those in Medieval Latin Palaeography where recently successful investigations into certain *scriptoria* have been made (5). The investiga-

(5) Cf. H. Hunger, 'Studien zur griech. Palaeographie', *Biblos-Schriften* 5 (Vienna 1954) pp. 22–3, note 1 where the recent studies in Latin and Greek Palaeography are noted.

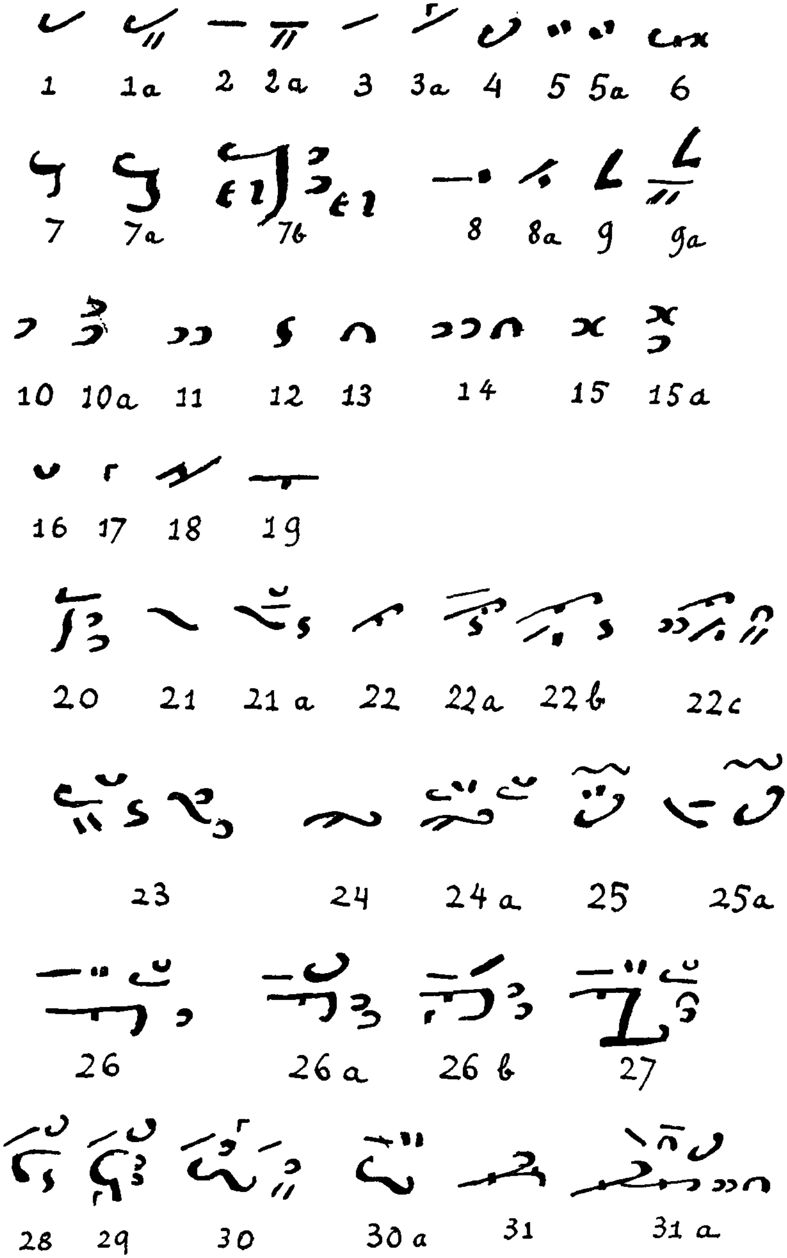

1 1a 2 2a 3 3a 4 5 5a 6
7 7a 7b 8 8a 9 9a
10 10a 11 12 13 14 15 15a
16 17 18 19
20 21 21 a 22 22a 22b 22c
23 24 24 a 25 25a
26 26 a 26 b 27
28 29 30 30 a 31 31 a

Table I.

tion into Cod. Ashburnham. however, showed the necessity of catalogueing certain signs, which are listed in various studies under different names, so that they could be transcribed in the correct manner. The theorists as we know give lengthy, though often vague, explanations of the meaning of the signs.

On Table I are collected the neumes which occur in the Akathistos; from 1–15 the Interval signs are given, from 16–19 the additional rhythmical signs, and from 20–31 the Expression marks, or Great Hypostases, together with the groups of neumes to which they are most frequently put.

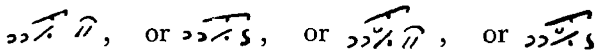
fig. 1 shows the Ison, the sign of making the repetition of a note. The hook is always thick, the stroke is either thin from the beginning, or becomes thin. *fig.* 1a shows the combination of Ison and Diplē which doubles the rhythmical value and turns ♪ into ♩.

figures 2 to 7 show the different nuances of the ascending Second. The sign of Dyo Kentemata (*fig.* 5a) resembles so much in this Codex the Tzakisma (*fig.* 16) that some mistakes in the notation may have occurred by the mixing up of these signs. *figs.* 7, 7a, and 7b, show the different writings of the Pelaston; 7b, particularly, may serve as an example of the manneristic tendencies of the scribe. He draws the descending stroke of a neume so long that it goes through the script.

fig. 12 shows the Hyporrhoë, a sign indicating a run down to the lower third, which may have been taken quickly in the melismatic style, since it is called an ἔκβλημα τοῦ γουργούρου (6), and produced through the gullet, forcibly, 'like a sort of water spout' (7). One often finds the Hyporrhoë—sometimes called Aporrhoë—attached to a preceding Oligon or Oxeia which are reinforced by a Bareia (\), as in *fig.* 21a, or combined with Oligon or Oxeia, or Kentema through the Antikenoma — ⌒ — which stands for a reinforced *ligato*, particularly at the end of a melodic line *e.g.* (cf. 22b and 22c): \
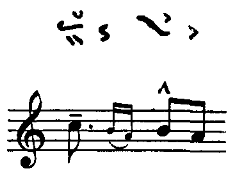
(6) Cf. L. Tardo, *L'Antica Melurgia Bizantina*, p. 228.

(7) *ibid.* p. 191. . . . καὶ γὰρ ταύτην ἐκφέρομεν διὰ τοῦ ⟨γαρ⟩γαρεῶνος τραχέως ὡς ἄν τινα ἀπόῤῥοιαν.



The Hyporrhoë also forms part of the Seisma (*fig.* 23) which is discussed at great length by the theorists, particularly in the treatise beginning with the words Ἐγὼ μὲν ὦ παῖδες, published by J.-B. Thibaut from Codex 811 of the Metochion of the Holy Sepulchre in the *Revue de l'Orient Chrétien* vol. VI, pp. 596, sqq. and L. Tardo, *op. cit.* pp. 207 sqq.

The Seisma consists of a Piasma and the Hyporrhoë, followed by one of two Apostrophi. It indicates a shaking (σεῖσμα) of the voice (8). It first slightly prolongs the note and then moves downwards, being stopped 'as if a man rushing down a staircase is suddenly forced to stop by another coming from below' (9). The two notes of the Hyporrhoë rushing downwards in a *glissando* have no Interval value (φωνὰς οὐκ ἔχει). The 'trembling' of the voice can be indicated either by a *tremolo* (~) or by two grace-notes, which I have used in the transcription of the Akathistos:



By that rendering of the Hyporrhoë its character is preserved, while it is clear that its Interval-value has disappeared in combination with the Piasma, which the Anonymus describes as Dyo Bareiai. On the other hand, this kind of notation distinguishes between Seisma and Kylisma ~ (*figs.* 25 and 25a), the real *tremolo.*

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(8) σεῖσμα καλεῖται διὰ τὸ τὴν ὑποῤῥοὴν προσλαμβάνειν. ὑπὸ γὰρ δύο βαρειῶν καὶ ὑπορροῆς τὸ σεῖσμα καθίσταται· ἔχει δὲ τὴν ὑποῤῥοὴν ὥσπερ σῆν τινα, ἤγουν σκώληκα, καὶ ἐν τούτῳ σεῖσμα καλεῖται. ἡ δὲ ὑπορροὴ ἔχει φωνὰς δύο, ὅπου δ'ἂν τεθῇ· ἐν τῷ σείσματι δὲ φωνὰς οὐκ ἔχει, ἀλλὰ προσλαμβάνει αὔτη τὸ πίασμα, ἵνα ἐναλλαγήν τινα τῆς χειρονομίας ποιήσῃ, εἴπω δὴ καὶ τοῦ μέλους. *ibid.* p. 213.

(9) This explanation of the sign in Anon. B of Cod. 811 is given by Thibaut, in French, in his essay 'Etudes de Musique Byzantine', *Izvest. Russk. Archeol. Inst.* VI (1900) p. 378.

fig. 26 shows the Strepton or the Homalon (cp. a 16th century fragment of a table of neumes on Plates 71 in J.-B. Thibaut's 'Monuments de la notation ekphonetique et hagiopolite de l'église grecque' (10). It should not be confused either with the Antikenoma, or the Kratemo-Hyporroon, both of which in some MSS. are very like it. The Homalon is said to 'make the melos smooth and even, but strong and intense' (11) which means, since it is set always under four notes, that all these four notes should be sung *forte expressivo* without *crescendo* or *decrescendo*. Often a Gorgon is written underneath (*fig.* 26b), indicating that the group should be sung in a quicker tempo. I have chosen *c* = *celeriter* for transcribing the uncial Γ, because the *c* is usually used in Western neumatic MSS. for the same purpose.

The prolonged form of the Homalon (*fig.* 27) which is clearly written on Fol. 7r, line 10 should not be misread as a Kratemo-Hyporroon-Oligon which, at first glance, it resembles (12); but on close investigation the difference between the two signs becomes obvious; the finishing stroke, turning upwards is a mere prolongation of the Homalon, not an Oligon. About the meaning of the Strepton, our sources are silent (cf. L. Tardo, *L'Antica Melurgia Bizantina*, p. 296.)

figs. 28 and 29 show the Tromikon. This sign 'makes the voice shake and tremble (ὑπόκλονον καὶ τρέμουσαν) (13). The notes to which it is set should therefore be produced *quasi tremolando*. The effect is used very infrequently. The four notes, under which the Tromikon is set in *fig.* 29, occur twice on fol. 110r; they are set to the thrice repeated phrase (describing the Angel of the Annunciation coming to the Virgin) "he stood still in awe and cried out to Her" (ἐξίστατο κραυγάζων πρὸς αὐτήν).

figs. 30 and 30a show the Parakalesma. The sign is used frequently in the Akathistos and indicates that the notes to which it is set

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(10) Another example is shown *ibid.* pl. 73.—See also Tardo *op. cit.* Pl. V on p. 179.

(11) Τὸ δὲ ὁμαλὸν λεῖον καὶ ὁμαλὸν ποιεῖ τὸ μέλος, ἀλλὰ τραχὺ καὶ ἔντονον παρακελεύεται· τοῦτο γὰρ δηλοῖ τὸ τοῦ ὁμαλοῦ ὄνομα. *ibid.* p. 194.

(12) The difference can be seen from Tillyard's drawing of the Kratemo-Hyporroon-Oligon in his 'Studies in Byzantine Music', *The Musical Antiquary*, vol. II (1911) p. 203, Fig. 1.

(13) Cf. Tardo, *op. cit.* p. 194.

should be sung brightly, joyously, not violently (οὐ μετὰ σφοδροῦ τόνου δεῖ προφέρειν, ἀλλὰ ἱλαρῶς) (14).

Finally the Antikenokylisma (figs. 31 and 31a). The sign is composed of Antikenoma and Kylisma. The singer should begin the group of notes to which it is set lightly, and make a *crescendo.*

Signatures and Intonation-formulae (15).

The Akathistos is composed in the fourth plagal Mode (Mode IV pl.). The Signature (Martyria) of the Mode is shown on Table II in *figs.* 1, 1a, and 1b. Table II *figs* 1 and 1a indicate the beginning of the phrase in *g*, 1b on *a*. *Fig.* 1 shows the old uncial form of *delta*, *figs.* 1a and 1b the minuscule *delta*. The melody of the Oikos modulates into Mode II, Mode I pl., Mode IV pl., Mode I, and Mode IV pl. The Chairetismoi, which are added to the odd stanzas, are in Mode IV pl., but modulate into the second and fourth; some lines are in Mode III pl., the βαρύς. The 'Chaire' refrain is in Mode IV pl.

figs. 2, 2a, and 2b, show the signature of Mode II, *figs.* 3 and 3a, those of Mode IV, *fig.* 7, that of Mode III pl.

The Signatures are not found regularly throughout the hymn; they are omitted in some places, or replaced by a short Intonation-formula (Apēchēma). *figs.* 8 and 8a, for example, replace the signature of Mode III, by an abbreviation of νανα. In a similar way the signature *fig.* 7 represents the short Intonation-formula of Mode III pl. ἀανες; but instead of the letters one finds an abbreviation of βαρύς, in which the Byzantine form of the β and ρ can be seen in the contraction.

The formula υαυ in *fig.* 5 (lines 10, 16, 17) is an abbreviation of νααναες, the Apēchēma of Mode II, which usually starts on *g*, not on *e*. The formula therefore descends *b–a–g* (not *g–f–e* as in the example given by Tardo *op. cit.* p. 331).

(14) Cf. Tardo, *op. cit.* p. 193.

(15) We are indebted to H. J. W. Tillyard for having solved the problem of the Signatures in his article 'Signatures and Cadences of the Byzantine Modes', *Annual Br. School at Athens*, vol. XXVI (1923–5) pp. 78–87.—For the Intonation formulae see L. Tardo, *op. cit.* pp. 321–7, and the detailed study by O. Strunk 'Intonations and Signatures of the Byzantine Modes', *Musical Quarterly,* vol. XXXI, (1945) pp. 339–55. Strunk's view that the Apēchēmata are 'formulas of preparation or transition' is fully supported by my study of the Akathistos.

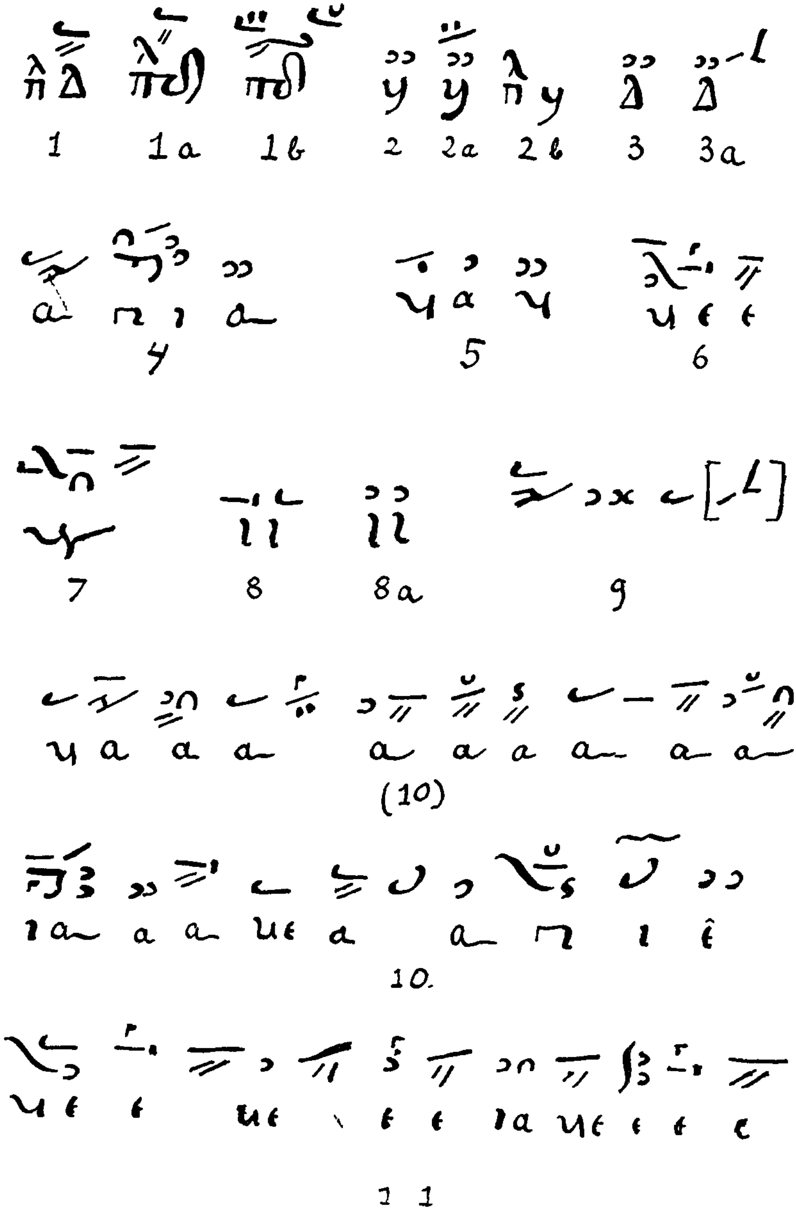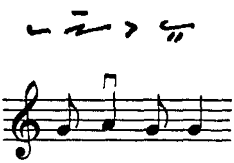


Table II.

fig. 6 (line 9) shows the beginning of the Apēchēma which introduces the first line of the Chairetismoi (line 8). Here the extended νεεανες (fig. 11) indicates Mode II plag. In the rest of the odd stanzas the extended formula is replaced by its shortened form.

fig. 10 shows the Apēchēma of the Mode IV plag. which introduces the first stanza Ἄγγελος πρωτοστάτης (16). This extended Intonation occurs only at that place; otherwise the stanzas have either no Apēchēma or the short formula which is discussed by O. Strunk (*art. cit.* pp. 343–8):



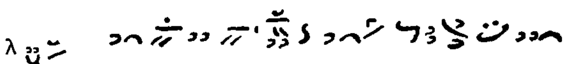
The Intonation-formula of Mode IV, *fig.* 4, offers some difficulties as to its pitch. The preceding line (line 11) ends on *g*. The Ison of the Apēchēma demands that it begins on *g*. The last note of the formula is therefore *c*. Line 11, however, beginning again with Ison, indicates a beginning on *g*. The Apēchēma, written in smaller script, probably by a later hand, begins on the usual starting point, *i.e.* on *d*; but the scribe has forgotten to introduce the *d* by a Hypsilē which would have given the exact pitch. Fortunately there is no doubt about the correct run of the melody itself, since the melodic phrase 10 ends on *g* and phrase II begins with an Ison.

In the Akathistos in Cod. E. β. VII the Signatures are set more frequently than in our Codex, particularly after half closes, in order to indicate the starting note of the new phrase. We do not know whether in such cases only one note was sung or an abbreviated Intonation formula; the decision what to do must have been left to the singer of the Kontakia.

One will see from the Commentary that in some instances the Signatures indicate a mode which is not that of the melody. Obviously something went wrong either in the Signature or in the notation. The first reaction of the transcriber was to assume a

(16) None of the other MSS. has an Intonation formula.

scribal error; but comparison with the other Oikoi of the hymn and, at a later stage, with other MSS. of the Akathistos and other Kontakia in Cod. Ashburnham. showed that the same wrong ending of the melody occurred repeatedly. We come to the conclusion that already in the XII. century the singers of the Kontakia had lost the feeling for the strict modal character and did not care whether they ended on *g* or *f*. Thus it could happen that the Kontakion Cod. Ashburnham. 64 foll. 112v–113r, composed in the second plagal mode, has the signature [signature], which indicates a start from *f*. The first phrase runs as follows:



ψυ χη η η η η η η η η μου

d g– f– a– ba– fg agf ed ef d–

i.e. it begins and ends on *d*, and so does the final cadence. We shall have to come back to similar distortions of the character of the mode, which never occurs in the melodies of the Hirmologia and Sticheraria, in the section on the melodic structure of the Akathistos, and in the Commentary.

The number of rhythmical and dynamic signs in the notation is so great that we can hardly imagine that a singer would have been able to render them all as the composer intended. The intention must have been to enforce upon the singer of the Kontakia a relentless tension of expression. To achieve this aim even approximately the tempo must have been slowed down to a degree for which we have no parallel in our Western music.

V. THE MELODIC TRADITION

The Kontakaria which were available for studying the Akathistos range from the second quarter of the XIIIth to the beginning of the XIVth century. They all come from South Italian Scriptoria. Our palaeographical knowledge of that period is not advanced enough to rely on the shape of the neumes for dating them precisely. It is at present safer to find out the approximate date of Codex Ashburnhamensis 64 by investigating the extent of the melismatic development in comparison with that in other MSS. The following MSS. have been consulted for that purpose:

1) Codex Cryptensis E. β. VII. According to A. Rocchi in his *Codices Cryptenses*, p. 422 this Palimpsest Codex may have been written between 1214 and 1230.

2) Codex Cryptensis E. β. III. An elegant MS. of slightly earlier date than Codex Ashburnham. 64, *i.e.* second half of the XIIIth century.

3) Codex Cryptensis Γ. γ. III. A Palimpsest MS., less elegantly, but very clearly written; of the same date as Codex E. β. III.

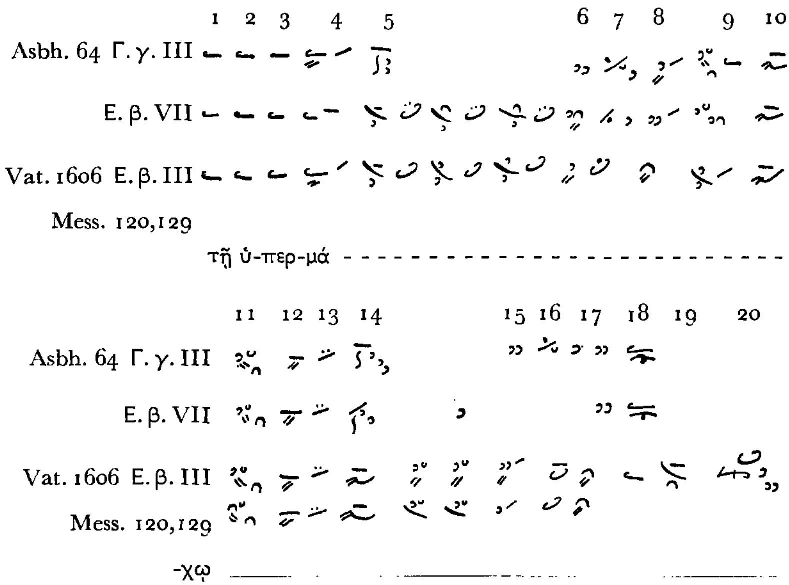
4) Codex Vatican. gr. 1606. Ascribed by Dom Tardo (1) to the end of the XIIIth century.

5) Codex Messinensis 120, ascribed by O. Tiby to the XIII/XIVth century.
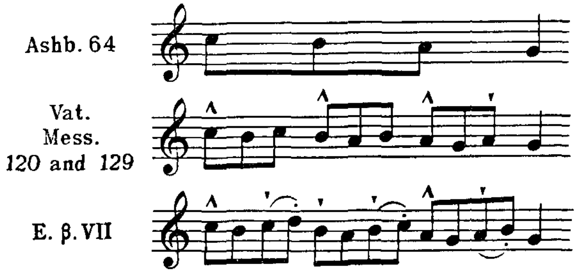
6) Codex Messinensis 129, ascribed by O. Tiby to the XIIth century.

(1) I am very much indebted to Prof. O. Strunk who kindly provided me with the photographs of the Akathistos from MSS. nos: 4–6.—Cod. Vat. gr. 1606 is described by Dom L. Tardo in his study 'I codici melurgici della Vaticana', *Archivio storico per la Calabria e la Lucania*, vol. I (1931) p. 20 as dating 'della fine del sec. XIII'. The Codex was presented to Pope Sixtus V in 1585 through Cardinal Antonio Caraffa. The Cod. Messin., now in the University Library, belonged originally to the Monastery del SS. Salvatore in Messina. Cf. O. Tiby, 'I codici musicali italo-greci di Messina', *Accademie e Biblioteche d'Italia* XI, (1937) pp. 1–14.

All these MSS. show the same melodic skeleton of the Akathistos as Cod. Ashburnham. 64; but the embellishments reveal two variants. Codices Ashburnham. 64, E. β. VII and Γ. γ. III. belong to one group, Codd. Vatic. 1606, E. β. III, and Codd. Messin. 120 and 129 to another. The variants are more accentuated in the opening phrases; here even the melodies of the one group show slight divergencies. The second half of the melodic phrases, particularly the sections towards the cadences are almost identical, as can be seen from the following comparative table, showing the



notation of Τῇ ὑπερμάχῳ in our MSS., and from the transcription of the first line of the Prooemium and the first 2 lines of Oikos I (Tables III–IV p. LXXXI s.). The first variant occurs with sign 3. Codex Ashburnham. 64 has an *Oligon*, the other five MSS. an *Ison*; but *Oligon* in Ashburnham. is the correct sign, it makes the cadence on στρατηγῷ end on *g*. Without the correction the melody ends in the other MSS. on *f*. In the transcription I have therefore emended the third *Ison* (sign 3) to *Oligon*. The second variant begins with the compound sign (5) and makes it clear that Cod. Vatican. 1606, Codd. E. β. III and VII and Codd. Messin. 120 and 129 give an embellished version of Cod. Ashburnham. 64 and Γ. γ. III.



Judging from the kind of ornamentation and the shape and character of the neumes it seems likely that these MSS., at any rate the section containing the Akathistos, were written at the beginning of the fourteenth century, and not in the thirteenth century, the date suggested for Cod. Vat. 1606, or the twelfth, the date suggested for Cod. Messin. 129. O. Tiby's attribution of Cod. Messin. 120 to the XIII/XIV century is a cautious but probable dating. Since the two other MSS. show exactly the same type of neumes, we may assume that all three were written at approximately the same time, *i.e.* the beginning of the fourteenth century.

The difficulty of drawing conclusions about the date of the melodic versions from the date of the MSS. becomes more complicated when we examine the melodic shape of the same phrase in Cod. E. β. VII. The melismatic extension of to is certainly a sign of a later development. Cod. E. β. VII, on the other hand, shows in other sections a simpler version of the melody, and is obviously of an earlier date than our Codex. The only answer for the present must be that the process of embellishment does not coincide with the date of the MSS.; it must have already happened at an earlier date and the version of Cod. Ashburnham. 64 must go back to an earlier MS. than that from which E. β. VII was copied. The final answer to this very involved problem must be left until a comparative study of the Kontakia melodies in general has been completed.

From a comparison of the melodic lines we can, however, say, that the Vatican and Messina melodies cannot merely be regarded as more elaborate versions of that in Cod. Ashburnham. 64, where *e.g.* in Oikos A′ the first syllable on Ἄ-(γγελος) has an ornament which we do not find in Cod. Vatican. and the two Codd. Messin.,

Vatic. Ἄ (γγελος)

Ashburnh. Ἄ α α (γγελος)

and the melismas on (πρωτο)στά(της) and (ἐ)πέ(μφθη) a different run. Both South Italian versions must ultimately go back to a single common archetype.

Can this assumption be documented? I think it can.

Though we do not possess a complete earlier neumatic version of the melody, there is a short fragment of the melody in Codex Coislin 220 of the Bibliothèque Nationale in Paris, which makes it possible to discuss the question of the continuity of the melodic tradition (2).

Codex 220 of the *Fonds Coislin* of the *Bibliotheque Nationale* in Paris is a Hirmologium of the twelfth century, which contains from fol. 238r onwards the Stichera Prosomoia for Lent, and the Dogmatika (3). The Prosomoia begin with Τὸν τῆς νηστείας καιρόν of the Monday in the first week of Lent and end on fol. 261r with Ὁ σεραφὶμ τοῖς ἄνω φοβερός of the Friday of the sixth week (4).

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(2) I have again to thank Prof. O. Strunk for drawing my attention to this fragment, and to the Director of the Bibliothèque Nationale for providing me with photographs of the relevant pages. I wish also to thank Prof. Høeg for lending me his photographic copy of Cod. Coislin which enabled me to study the liturgical position of the fragment.

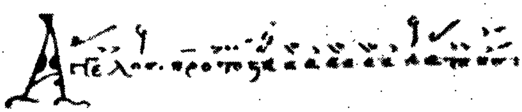
(3) Cf. A. Gastoué, *Catalogue des manuscrits de musique byzantine,* (Paris, 1907) p. 89.

(4) The Stichera Prosomoia constitute one of the last sections of the Sticherarium; their occurance at the end of the Coislin-Hirmologium is quite exceptional and raises the question why they found their place in the Codex. The Heirmoi of Mode IV pl. end in the middle of fol. 235v from here onwards to fol. 237v text and neumes are rubbed out. The Stichera Prosomoia, beginning on 238r, are written by the same scribe. This seems to exclude the most obvious explanation that they belonged originally to a Sticherarium and were appended to the Hirmologium. One may tentatively suggest that the group was missing in the Sticherarium in use and that they were added on the empty pages of the Hirmologium.

I compared the Prosomoia for Lent in Cod. Coislin with those in Codex Dalassenos, Vindob. theol. gr. 181, A. D. 1217 or 1221 (D), Cod. Vatopedi 1492, A.D. 1242 (V), and Cod. Vatopedi 1499, A.D. 1292 (U). The last one (U), on fol. 249v, gives the fullest title: στιχηρὰ προσόμ(οια) ψαλλόμενα τῇ

On fol. 261v the Sticheron Δεῦτε ἅπαντες πιστοὶ τὰς τῶν ὁσίων πατέρων of Σάββατον τῆς τυρινῆς, for the Sabbath of the Cheese-week, is appended, which the scribe had obviously forgotten to insert in its proper place. This Sticheron (5) runs on to fol. 262r, using only seven of the usual sixteen lines.

The rest of the page, more than half of it, is left empty; but in the middle of the empty space the first words of the Akathistos Ἄγγελος πρωτοστάτης are written in a different hand, and these words carry neumes.



We must at once discard the idea that a scribe jotted down the words and the neumes at random. The scribe indicated exactly the liturgical place at which the Akathistos was to be sung: on

ἁγίᾳ κ(αὶ) μεγά(λῃ) τεσσαρακοστῇ. Ἰωσὴφ τοῦ ποιητοῦ καὶ θεοδώρου στουδίτου. In the margin of Cod. Coislin these names are added in front of each Sticheron in the usual abbreviated form.

From the liturgical point of view it is interesting to note that the twelfth century Cod. Coislin has the greatest number of Prosomoia, U (1292) the smallest, and that many of the Prosomoia in Cod. Coislin are without musical notation, though the title gives the beginning of the Idiomelon to which they were sung, and the Mode. These are the Prosomoia that are omitted in D and V.

The Prosomoia for Friday of the sixth week, on the night of which the Akathistos is sung, were in Cod. Coislin foll. 260v–261r, the following: Τῶν ἀποστόλων δύας ἱεροτάτη (without neumes), Καθυποδέχου σίων τὸν βασιλέα (without neumes) or, alternatively (ἄλλο) Ὁ σεραφὶμ τοῖς ἄνω φοβερός (with neumes). The prosomoia without neumes seem to represent an older poetic layer which went out of use at the time when Cod. Coislin was written. The scribe, copying from an older MS., therefore only wrote the texts of these chants, and not the music. The Prosomoia with neumes can all be found in the early thirteenth century Sticheraria D and V.

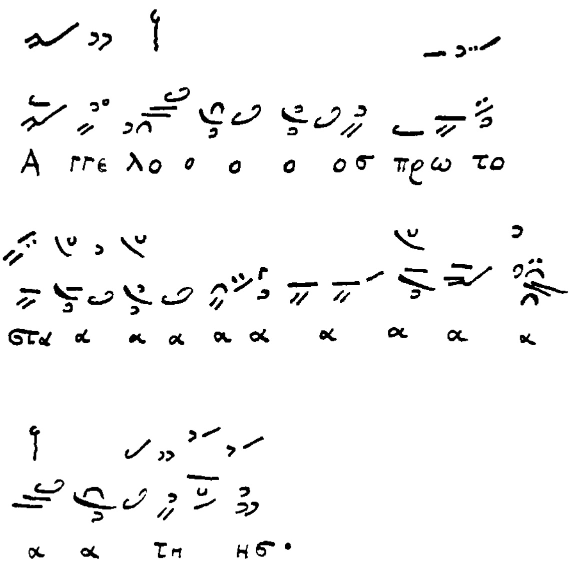
The question of the many Stichera without neumes in this and in many other calligraphically written chant books needs careful looking into, the answer to which will come from an investigation into the changes in the course of the development of Byzantine liturgy.

(5) Numbered σξγ = 263 (!) The Δεῦτε ἅπαντες, as well as some other of the Lent Prosomoia of Coislin 220, does not occur in Cod. Dalass. (*M. M. B.* Vol. I) nor in the printed *Triodion* (Rome, 1879).

Friday night of the 6th week. He obviously had a Kontakarion beside him and opened the page on which the Akathistos begins and copied the neumes. But what was the date of this Kontakarion?

Twice among the neumes we find the Katabasma ⸌ (6) which occurs only in the first phase of Early Byzantine Notation, and has already disappeard in Greek MSS. of the tenth century (7). This shows that the scribe must have copied the neumes from a ninth or early tenth century Kontakarion written in a Byzantine monastery. The silver colour of the ink and the calligraphical character of the script of the Hirmologium make it probable that the Codex was written in Constantinople.

Let us now compare the Coislin fragment with the beginning of Stanza A of Cod. Vatic.:

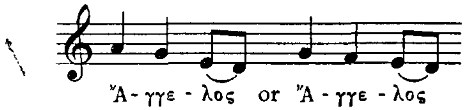


The comparison shows a remarkable relationship between the two notations if one takes into account (a) that Coislin represents

(6) See Thibaut, *Monuments* pp. 61–2.

(7) According to Mme. Palikarova Verdeil 'La musique byzantine chez les Bulgares et les Russes', *M. M. B.* Subsidia III (1953) p. 106, the signs of the first phase of Byzantine musical notation were taken over by the Bulgarians between 855 and 927. We do not, however, possess old Slavonic musical MSS. of an earlier date than the XI/XII centuries.

the simpler melodic version, (b) that the Early Byzantine notation indicates only expression, rhythmical nuances and the direction of the melodic movement, not the Intervals. The first two syllables of Α-γγε-λος must have the same notes in Cod. Coislin; the Katabasma indicates, according to the *Hagiopolites* a *glissando* of two notes downwards. Thus, the beginning of the melody may have been as follows:



Codd. Ashburn. and Vatic. have a melisma on the third syllable, Cod. Ashburn. has in addition an ornament on the first syllable. The florid version of Cod. Vatic. and the two Codd. Messin. is, in fact, more closely related to that of Cod. Coislin than to that of Cod. Ashburn.

The shortness of the Coislin fragment makes a more detailed investigation impossible. Short, however, as it is, the fragment allows us to conclude that the melody of the Akathistos, as we have it before us in Cod. E. β. VII and Cod. Ashburnham. 64, is not a creation of the thirteenth century, but derives from a simpler, though also melismatic, version which, as far as our present knowledge of Byzantine notation goes, can be traced back to the early tenth or even to the ninth century. The Akathistos, therefore, shows the same tendency towards gradual embellishment through the centuries as the other groups of melodies of the Greek Orthodox Church which we already know, the Heirmoi and Stichera. Thus the Hymn of the Annunciation provides us with another proof of the unbroken tradition of liturgical melodies during the Byzantine Empire; it also reveals the creative power of the Melodoi in elaborating their framework and making the 'echos of the divine beauty' resound in every generation with increased splendour.

VI. THE MELODIC STRUCTURE

The music of the Akathistos in Codex Ashburnham. is composed in the style of the other Kontakia which the Codex contains. However, it is not only in style that the music of the Akathistos is related to them; the very texture of the music resembles that of other Kontakia or uses the same material. In fact, in composing Kontakia the hymnwriters made use of the "formula"-technique exactly in the same way as the composers of Heirmoi and Stichera. It may suffice to give one example (Table V, A, p. LXXXIII) to illustrate their technique. We take the first line of the Kontakion in commemoration of Saint Thecla, Cod. Ashburnham. foll. 51r–52r.

The line consists of four musical phrases. The first is taken from line (4) of the Akathistos Oikos, the second from line 7, the third from the beginning of line 8, the fourth from the cadence of the first line of the Prooemium. The melodic phrases or formulae can be extended or contracted and it is in this adaptation of the melismatic phrases to the words that the musician has to show his skill. This principle of composition corresponds exactly to that of the *Tractus*-melodies of the Western Church (1).

It can be seen from the analysis of the melodic scheme of the Akathistos that the musical structure is in accordance with that of the text. The first seven lines of the text in all twentyfour stanzas have as content the history of the Incarnation (stanzas 1–12) and the praise of the mystery of the Incarnation (stanzas 13–24); of these twentyfour times seven lines, the Oikoi, the Kontakion proper consists. To the odd stanzas, the sixteen lines of the Chairetismoi are appended, followed by the refrain as line 24; whereas in the even stanzas the refrain follows immediately as line 8.

The seven lines of the Oikos are set to seven melodic lines (1–7) which occur in all twentyfour stanzas, though with some variants

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(1) Cf. E. Wellesz, *Eastern Elements in Western Chant*, Mon. Mus. Byz. Subs. II (1947) pp. 127–40.

in each of them. The same regularity occurs in the sixteen lines of the Chairetismoi, though in fact one does not find sixteen different melodic lines, but only eleven; lines 12 and 14, 13 and 15, 16 and 18, 17 and 19, 20 and 21 have the same, or similar, slightly varied, melodic phrases.

The refrain of the even stanzas (2,4–24) is not written down. It is possible that the Alleluia-refrain was song to the same melody as the Salve-refrain. It seems, however, more probable that two different melodic phrases were sung as refrains and we must try to find an Alleluia which might have been sung at the end of the stanzas 2,4, etc. When I discussed this question with Professor Strunk one day during the Byzantine Congress in Istanbul in September 1955, he pointed out that there was such an Alleluia-refrain in one of the Kontakia in Codex Ashburnhamensis 64, and he kindly sent me the last lines of the Prooemium Ὡς ἀγαπητὰ τὰ σκηνώματά σου from Romanos's Kontakion for εἰς κοιμηθέντας (f. 178 r s.) which is printed in Pitra's *Analecta Sacra*, pp. 44–52 and bears the title *Canticum de mortuis*. See Table V, B, p. LXXXIII.

When one compares the last lines of the Akatisthos one sees that both are based on the same melodic material. This fact allows us to use the melody of the Alleluia of the Kontakion Ὡς ἀγαπητά for the Alleluia stanzas of the Akathistos.

The Prooemium which has a metre different from that of the hymn, differs also in its melodic lines. It consists of six long melodic phrases, the second half of the last line being the refrain; lines 1 and 2, 3 and 6, are identical; of line 4 the first and the third parts are identical with line 1, the middle part is closely akin to that of line 5.

Thus we get the following scheme: (The roman figures stand for the melodic lines, the Arabic for those of the poem; *var.* indicates the variant of the former melodic line. Arabic figures in brackets stand for the number of one of the twelve Chairetismoi).

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(2) At the time when the Introduction went to press the photographic copies of Codex Ashburnham. 64 for the facsimile edition of that MS. in the M. M. B. had not yet been made, and I possessed only the white-on-black photographs of the Akathistos. I am most grateful to Professor Strunk for having transcribed the end of the Prooemium and given permission to reproduce it.

Prooemium Τῇ ὑπερμάχῳ

I	1 = 2
II	3
III	4
IV	5
II *var.*	6

Stanzas 1,3,5–23		Stanzas 2,4,6–24	
Oikos		Oikos	
I–VII	1–7	I–VII	1–7
		Refrain	8

12 Chairetismoi

(I)–(IV)	VIII–XI	8, 9, 10, 11
(V)(VI)	XII	12+13 = 14+15
(VII)(VIII)	XIII	16+17 = 18+19
(IX)	XIV	20 = 21
(X)	XV	22
(XI)	XVI	23
Refrain	II second half	24

A conspectus of the melodic pattern for the Prooemium, the Oikoi and the Chairetismoi, is given on Table VI (1)–(5), pp. LXXXIV ss.

The Prooemium is built up of five melodic sections (a, b, c, d, e) and the Refrain (R). The seven lines of the twentyfour Oikoi are of a slightly different type, they are composed in the florid psalmodic style. Their most striking feature is the widely extended cadences which end with a short formula (ω 1, ω 2, ω 3). These formulae, particularly ω1 and ω2 are characteristic of the 13th century Kontakion style in general. The cadences themselves are the typical *finales* of the fourth plagal mode as one finds them in the Heirmoi and Stichera of that mode. It will be enough to give one example (Table VII, p. LXXXIX) to show the development of a simple syllabic cadence into the florid phrase with which the first stanza of the Akathistos ends. The first three phrases are taken from the Hirmologium Athoum Cod. Iviron, vol. II of the Series Facsimilia of the M. M. B., the fourth and fifth from the Stichera-

rium Cod. Vindob. theol. gr. 181, usually called Codex Dalassenos, vol. I of the Facsimilia.

Picking out the key-notes of each musical phrase of the Oikos (lines 1–7) of the first stanza we can see the skeleton of the melodic structure, from which the wide range of the melody becomes apparent: See Table VIII, p. XC.
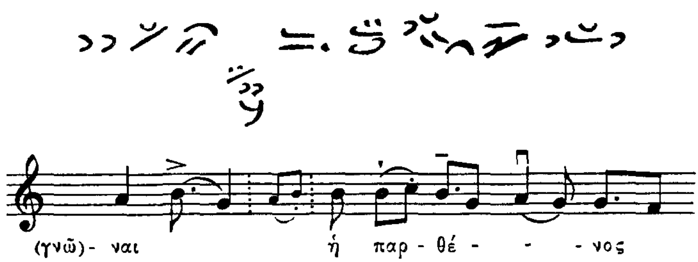
We can also see that the cadence is carefully prepared from the beginning of each phrase, that the intervals of the fifth and seventh are gained by step-wise progression and if, on the other hand, the melody leaps down a fifth or a fourth, the intervals are filled in afterwards by a downwards movement. It may also be observed that the final movement often starts on *d'*—which is heavily accentuated by a Kratema—and, going down step by step, ends on the *g*, the *finalis* of the fourth plagal mode.

Stanza I (A') is melodically the most elaborate stanza of the Akathistos. This can be seen from the insertion of the long Intonation formula between lines 4 and 5, and 7 and 8. The main extension of the melody, however, occurs, as already mentioned, in line 6 through the thrice repeated words ἐξίσταστο καὶ ἵσταστο. Only the third repetition belongs to the regular melodic scheme; the first two, marked by brackets, have melodic phrases of an ecstatic character which occur only at this place.

The melodic scheme of lines 1–3 occurs fairly regularly in all stanzas, but lines 4 and 5 show far-reaching variants, as can be seen from the examples in the table of the melodic lines (Table VI). These variants fit into the melodic pattern of each line; they are either embellishments of an originally simpler pattern, or shortenings of it.

The regularity of the basic melodic construction and, above all, the cadences at the end of each lines, made it possible to correct the many mistakes the scribe made writing down the neumes. There was also very valuable aid to be found in the double indication of the beginning of a new phrase: (a) by an Interval sign leading from the last note of a cadence—or an *Apēchēma*—to the first note of a new phrase; (b) by an Interval sign in red, superimposed on the first neume of a phrase, connected with the Martyria of the mode.

Let us take *e.g.* the end of line 1 and the beginning of line 2 of Stanza III (Οἶκος Γ') fol. 1 v.
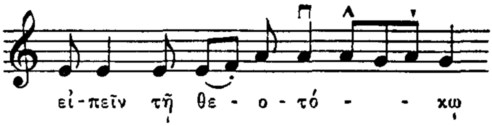


Line 1 ends on *g*. The Martyria of the second Mode with superimposed Oxeia and Dyokentemata indicates that the following note, marked by Ison, should be *b* (natural). Underneath is a Kentema (—•). Since the last note of (γνῶ)-ναι was *g*, the Kentema indicates the rise of a third, this is *b*. Since both the running Interval notation and the Martyria demand the same note, the singer knows that the phrase must begin on *b*. If, however, the scribe had made a mistake in the first phrase and the singer had ended *e.g.* on *a*, the Martyria would show him that he must start the next phrase on *b*.

Line 3 offered considerable difficulties to the transcriber. The Signature, in red ink, is πλ. ᾶ. This means that the following phrase is in the first plagal Mode and begins on *d*. The first neume of the running notation on εἰ-(πεῖν), however, is ⸪, the leap of a third downwards. This indicates a beginning on *e*, since the last note of the preceding phrase was *g*. In p. XLII of his Introduction to "*The Hymns of the Hirmologium Part I*", M.M.B. Series Transcripta vol. VI, C. Høeg pointed out that in Codex Iviron 470, from which the melodies were transcribed, the scribe of the neumes often put »-, where ⸗, the leap of a fourth downwards was intended, because he copied from an older MS, in which - had not yet acquired the definite interval value: it meant the leap of either a third or a fourth downwards.

On the other hand one might argue (1) that Codex Iviron represents an earlier stage of notation than our Codex, a stage indeed in which the strict Interval notation has still many traces of the preceding "Coislin"-notation; (2) that both Codex Ashburnham. 64 and Codex E. β. VII have in this and the following stanzas »-, which points to a beginning on *e*; (3) that in our MS. and also in E. β. VII the Signatures are inserted by another, probably later

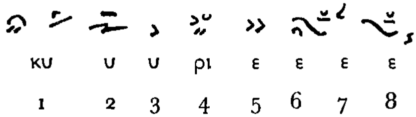
hand and represent the South Italian version, whereas in the original Byzantine version the less ornamented phrase may have run as follows:



If, however, one begins transcribing from *e* the cadence ends on *a*, and one has to find out where the scribe made a mistake. The most obvious place is the first of the two ≾, since in the South Italian Codices the Dyo Kentemata often resemble the Tzakisma, which is written as if it consisted of the combination of *spiritus asper* and *spiritus lenis*. The scribe obviously misread ≾ for ≾.

To my mind the decision, whether to begin on *e* og on *d* cannot be made from purely palaeographical considerations, nor on the basis of reconstructing the original melodic line. We must accept the fact that the melodic version in our Codex represents a late development of the music of the hymn, common to other South Italian MSS. Thus, when we compare the melodic phrase of line 3 with that of the second part of line 1 of the Kontakion, we come to the conclusion that the beginning on *d* offers the proper solution of the problem. The start on *d* is also supported by the melodic version of line 3 in Codex Γ. γ. III, where line 2 ends on *d*. Line 3 begins with a *fioritura* on *e*, on the unaccented syllable εἰ- of εἰπεῖν, but has its first accented note on *d* (εἰ)-πεῖν, as can be seen from line (2) of Table IX p. XCI.

In line 5 is a scribal error of a kind which occurs quite often in our Codex:



The sign on top of 7 must be ⩡ not ⩡. Cod. E. β. VII has, in red, the Signature δ⸝ and, on top of the first note again a Hypsile, and an Oligon in red, thus indicating that the interval of a Sixth should be taken, not that of a Fifth. Similar mistakes occur quite frequently in Cod. Ashburnham. and are sometimes corrected by a later hand.

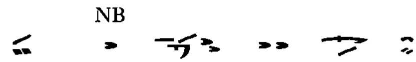
The most difficult task, however, was the correction of line 9 which in Oikos A′ ends on *f–a–f*. The line probably went wrong when a MS. in Early Byzantine notation was transcribed into Middle Byzantine notation and some neumes were misinterpreted. The mistake is not confined to our Codex. A comparative table drawn up from line 9 in the twelve Chairetismoi-stanzas and Oikos A′ in Codd. E. β. VII and Γ. γ. III, showed that it was impossible to assume a simple scribal error. Wrong endings occurred not only in E. β. VII and Γ. γ. III, but also in many of the Chairetismoi-stanzas, and the many variants in the first part of the musical phrase made it difficult to find out the exact point at which the melody went out of key.

In order to correct the corruption of the phrase which may have happened first in a South Italian MS. of the early XIIth century, the melody had to be shifted a note higher, but where? In Cod. E. β. VII, *e.g.* we find at * an Oligon (—) instead of an Ison (⟵), but its effect is cancelled at ** by a descending Fourth instead of a Third—as in Cod. Ashburnham.—, and both versions run together in the second half of the phrase; see Table X, p. XCI s.

Musically, the most obvious place to correct the line seemed to be at ††, in order to avoid the tritone at †. This emendation would be in keeping with the style of the final cadences, but none of the lines in the other Chairetismoi-stanzas has at that place an ascending Third. We are therefore not entitled to eliminate the tritone and must assume that the interval was changed either by flattening the *b* or sharpening the *f*, a weakening of the modal character of which we shall have to say a few words later on.

After careful examination of all variants of the melody I came to the conclusion that the right place to correct the passage was the last group of the χαῖ(ρε) melisma. As in all the other eleven lines the melody at † had to go up a Second, not down. Further, at ** the descending Third has accordingly to be changed into a descending Fourth, a leap which occurs also in the parallel lines of the eleven other stanzas, and we refer particularly to Οἶκοι Λ′ Ν′ and Ρ′ where no correction of the passage is needed. Thus, without suggesting a personal interpretation of the passage, and discarding the view of a scribal mistake, the passage is brought into line with the other passages of the Chairetismoi stanzas and ends with the correct cadence on *g–b–g*.

Line 13. The correct ending on *a–b–g* occurs only in Oikos I. In all the other stanzas the Dyo Kentemata, added to the Oxeia (or) raise the cadence a note too high and make it end on *a*. There are two possible ways of correcting the mistake: (1) to take as model the notation of Stanza I



b c′ b c′ d′ c′ b a b g

and to assume that in all the other stanzas the scribe omitted the Apostrophos (at NB), but such an omission is difficult to explain palaeographically. It is more likely that the Apostrophos was added by mistake; it is missing *e. g.* in Codex E. β. VII. (2) The alternative is to assume that in stanzas V–XXIII the scribe misread an original or for or . The phrase, therefore, is uniformly given as . In stanzas III and XI the scribe starts correctly, but writes the other form of the *gruppetto*, an ornament which we find frequently in many of the lines.

Line 19. In stanzas I and III the cadence correctly on *c*. From Oikos V onwards the melodic line—which we find in all Oikoi except XVII—ends on *a*. This ending on *a* is due to a misreading by the scribe of the MS. from which our Codex and E. β. VII have been copied. The cadence of the line in Oikos III of E. β. VII consists of the following signs: .
b c′ c′

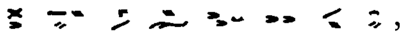
The scribe of the Codex obviously omitted the Ison and took the Stauros for an Elaphron . He may also have copied from a MS. in Early Byzantine notation which had no Ison on top of the last sign. Thus the last sign was turned into an *a*, and a Stauros was added .
b c′ a

The scribes of E. β. VII and Ashburnham. 64 accepted this misreading as a half close, though the text of line 19 requires in all stanzas a full stop. They saw in the formula *b–c′–a* an image of the half close *a–b–g* which, as we know, occurs several times in each stanza. Consequently one finds also *e. g.* in Oikos XIX the variant of the half close which, from the point of melodic structure.
b c′ ba

must be regarded as a cadence on *c′* with a glissando down to *a*.

No attempt should be made to correct the formula into *a–b–g*. The group of neumes by which the new line 20 opens  clearly indicates that the melody shall rise a fourth from *a* to *d′*, and we have to accept the ending on *a* as a peculiarity of the South Italian school. The original ending on *b–c′–c′* can still be seen in stanzas I and III.

Line 22 (in Oikos XVII line 23) contains a phrase which presents another problem. In Oikos I the phrase runs:



e g a c′ ba g b g

in Oikoi XIX, XXI, and XXIII



e f ga c′ ba g b g

In the other eight stanzas we find the same mistake as in line 13, i. e. an added Kentema to the second sign as in Stanza I, but also Dyo Kentemata added to the third sign, the Oxeia. (). I correct Stanzas III–XVII according to Oikos I and leave XIX–XXIII as they are written, because their ending is correct. Alternatively, one could also base the transcription of all nine stanzas on the last three (XIX–XXIII) and cancel the Kentema in the second combined sign. However, the solution based on Oikos I seems to me musically the more justifiable one, since it contains *g* and *c′* as structural notes.

The music is given without accidentals (sharps, flats, and naturals). In his two studies 'The tonal system of Byzantine music' (3) and 'Intonations and Signatures of the Byzantine modes' (4) O. Strunk has admirably treated the modal problem in the melodies from the Sticherarium and Hirmologium. The studies confirm and enlarge the belief in the diatonic character of Byzantine music which Tillyard, Høeg, and I have expressed from the beginning of our studies. There is further evidence from Turkish sources (5) about

(3) *The Musical Quarterly*, vol. XXVIII (1942) pp. 190–204.

(4) *ibid.* vol. XXXI (1945) pp. 339–55.

(5) Cf. Mahmoud Raghib, 'Description d'orgues par des Auteurs Turcs et Persans', *Revue Musicale* N. S. Nos. 30 (1929), 36 (1930), 45 (1933), 46 (1933)

the diatonic character of Byzantine music. Here it is said that organs were used in the Byzantine churches, at least at the time of the Turkish conquest, and that the Turks were unable to use these instruments because Byzantine music was based on tones and semitones, whereas Turkish music 'had different and smaller intervals'. (6)

Since the richly ornamented Kontakia melodies are based on the same formulae, characterising the mode, as those from the Hirmologium and Sticherarium, one may conclude that they, too, are basically diatonic. The modal scheme, however, seems at that time already to have undergone some changes which are due to the process of growing 'orientalisation'. One knows, for example, from transcriptions of Kontakia and Cheroubika in the second Mode that this Mode developed a hybrid character (starting on d) which one does not find in the hirmologic and sticheraric style.

We cannot therefore exclude the possibility that already in the course of the thirteenth century the diatonic character of the Kontakia was blurred through the principle of 'attraction' (ἕλξις) which became so strong in Late Byzantine music. The ἕλξις affected first the melismas, turning *e.g.* the sequence of *a–b–a* into *a–b*♭*–a*, and *g–f–g* into *g–f*♯*–g* (7). In my opinion, however, the introduction of such half tones was in the beginning a mannerism of the singers, which did not affect the basically diatonic character of the melodies. These mannerisms may have made themselves felt more strongly in those monasteries which had a majority of singers who had lived for centuries under Arabic and Turkish domination, and less in that part of the Byzantine Empire which remained independant of it. The melodies of the Akathistos have therefore been given here without accidentals.

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(6) A. Gastoué, 'Notes sur l'orgue en Orient', *ibid.* No. 33.—Gastoué refers also (p. 20–1) to a passage from the 'Book of Rays' by Bar Hebraeus, (13th cent.) who describes 'l'usage de l'orgue dans toutes les églises tant de l'est que de l'ouest (de la Syrie). Remarquons que le chant des églises syriaques a toujours aussi été basé sur les tons et demi-tons, avec prédominance du diatonisme'.

(7) Cf. C. Høeg, 'The oldest Slavonic Tradition of Byzantine Music', *Proceedings of the British Academy*, vol. XXXIX (1954) pp. 55–7, where f-sharp is also used to avoid the tritone which occurs frequently in Kontakia melodies in the fourth plagal Mode.

EDITORIAL PRINCIPLES

(1) The text of the Akathistos, printed on pp. LXVIII ss. follows that of A = Codex Ashburnham. 64. Variants from the edition in J.-B. Pitra's *Analecta Sacra* I, pp. 250–262, attributed there to Sergius, Patriarch of Constantinople, are marked by a P. As already pointed out in the paragraph on *Orthography*, the many mistakes of the scribe in the spelling of the Greek words are corrected without comment. Passages that have become corrupt are left as they are, even when they do not make sense, because a restoration may not suit the melody.

(2) In the division of the stanza into lines the edition of Carlo del Grande is taken as a model both for the text of the hymn and for the music. The punctuation in the transcription is taken from A.

(3) Reference to the foliation of A is made by giving the number of the folio at the top of the line. Since the Prooemium and the first stanza are to be found among the Kontakia for the feasts of the year, and stanzas B′—Ω′ at the beginning of the Codex, the foliation begins with foll. 108r to 112v, and continues with foll. 1r to 44r.

(4) As pointed out on pp. XXXVI ss. the scribe repeats the vowels of words to which melismas are set. The repeated vowels are printed in smaller type.

(5) The printing of the letters of the words follows the MS. as closely as possible. αυ is not treated as a dipthong, but, following Byzantine pronunciation, as *av* (*af*) : the υ therefore is separated from α and attached to the letters of the following syllable. αὐτός, therefore, is written ἀ-υτός (*a-ftos*).

(6) As in the former editions of the *M. M. B.* the quaver (♪) is taken as the time unit.

In the Kontakaria MSS. frequent use is made of the Γ (*gorgon*) to indicate quicker singing (a) of a single note, (b) of a group of notes. In the former volumes of the *M. M. B.*, where the *gorgon* occurs only occasionally, the sign was rendered by *acc.* (accelerando). In the present volume the *gorgon* is rendered by a *c* (*cito* or *celeriter*), a sign which is used for the same purpose in neumatic MSS. of the 10th century at St. Gall. The reason why I have chosen *c* for Γ is threefold: (1) it is shorter than *acc.*; (2) if set over a single note it can mean only *cito*, and not accelerando; (3) if set to a group of notes, mostly four, it allows the singer to take the group 'quicker' without forcing him to take the notes as semi-quavers, and thereby introducing a rhythmical interpretation which is not appropriate to the music of the 13th century, but to that of a later period.

(7) Two other letters are to be found above the notes: *T* and *S*. T stands for the *Tromikon* (Table 4, nr. 28 and 29) which indicates a 'bending or shaking of the voice' (cf. p. XLIV) and S for the *Strepton* (or *Homalon*), the meaning of which is obscure; L. Tardo (ibid. p. 296) suggests that it indicates the execution of four or five notes '*quasi in un tempo*'.

(8) Above the indications of the modes (α', β', etc.) a few neumes are set, the beginnings of Intonation formulae which are transcribed in the staff between dotted lines. These Intonation formulae are intended to be a guide for the singer to intone the following melodic line at the right pitch. Sometimes a single note is given, sometimes a group of notes. It is impossible to say whether the full Intonation was sung, or just these few notes, or whether the Soloist who sang the Akathistos, hummed them inwardly in order to catch the right note of the following phrase. The transcription of the Signatures enables the reader to reconstruct the more complicated Intonation formulae.

Κοντάκιον· ἦχος πλ. δ′

Τῇ ὑπερμάχῳ στρατηγῷ τὰ νικητήρια
ὡς λυτρωθεῖσα τῶν δεινῶν εὐχαριστήρια
ἀναγράφω σοι ἡ πόλις σου θεοτόκε·
4 ἀλλ' ὡς ἔχουσα τὸ κράτος ἀπροσμάχητον
ἐκ παντοίων με κινδύνων ἐλευθέρωσον·
ἵνα κράζω σοι· χαῖρε νύμφη ἀνύμφευτε.

οἱ οἶκοι τοῦ ἀκαθίστου ὕμνου κατ' ἀλφάβητον·

I. Ἄγγελος πρωτοστάτης
οὐρανόθεν ἐπέμφθη
εἰπεῖν τῇ θεοτόκῳ χαῖρε·
4 καὶ σὺν τῇ ἀσωμάτῳ φωνῇ
σωματούμενόν σε θεωρῶν Κύριε
ἐξίστατο καὶ ἵστατο,
κραυγάζων πρὸς αὐτὴν τοιαῦτα·
8 χαῖρε δι' ἧς ἡ χαρὰ ἐκλάμψει·
χαῖρε δι' ἧς ἡ ἀρὰ ἐκλείψει·
χαῖρε τοῦ πεσόντος Ἀδὰμ ἡ ἀνάστασις·
χαῖρε τῶν δακρύων τῆς Εὔας ἡ λύτρωσις·
12 χαῖρε ὕψος δυσανάβατον
ἀνθρωπίνοις λογισμοῖς·
χαῖρε βάθος δυσθεώρητον
καὶ ἀγγέλων ὀφθαλμοῖς·
16 χαῖρε ὅτι ὑπάρχεις
βασιλέως καθέδρα·
χαῖρε ὅτι βαστάζεις
τὸν βαστάζοντα πάντα·

I, 2 επεμφη A 4 καὶ σὺν ἀσωμάτῳ P 10 πεσωτος A 10 ἀνάστασις] ἀνάκλησις P

20 χαῖρε ἀστὴρ ἐμφαίνων τὸν ἥλιον·
χαῖρε γαστὴρ ἐνθέου σαρκώσεως·
χαῖρε δι' ἧς νεουργεῖται ἡ κτίσις·
χαῖρε δι' ἧς προσκυνεῖται ὁ πλάστης·
24 χαῖρε νύμφη ἀνύμφευτε.

II. Βλέπουσα ἡ ἁγία
ἑαυτὴν ἐν ἁγνείᾳ
φησὶ τῷ Γαβριὴλ θαρσαλέως·
4 τὸ παράδοξόν σου τῆς φωνῆς
δυσπαράδεκτόν μου τῇ ψυχῇ φαίνεται·
ἀσπόρου γὰρ συλλήψεως
τὴν κύησιν προλέγεις κράζων·
8 Ἀλληλούϊα.

III. Γνῶσιν ἄγνωστον γνῶναι
ἡ παρθένος ζητοῦσα·
ἐβόησε πρὸς τὸν λειτουργοῦντα·
4 ἐκ λαγόνων ἁγνῶν υἱόν
πῶς ἐστιν τεχθῆναι δυνατόν; λέξον μοι·
πρὸς ἣν ἐκεῖνος ἔφρασεν ὡς ἔφθασεν
ἐν φόβῳ κράζων·
8 χαῖρε βουλῆς ἀπορρήτου μύστις·
χαῖρε τιμῆς ἀνωτέρα πίστις·
χαῖρε τῶν θαυμάτων Χριστοῦ τὸ προοίμιον·
χαῖρε τῶν δογμάτων αὐτοῦ τὸ κεφάλαιον·
12 χαῖρε κλίμαξ ἐπουράνιε
δι' ἧς κατέβη ὁ θεός·
χαῖρε γέφυρα μετάγουσα
τοὺς ἐκ γῆς πρὸς οὐρανόν·
16 χαῖρε τὸ τῶν ἀγγέλων
πολυθρύλλητον θαῦμα·
χαῖρε τὸ τῶν δαιμόνων
πολυθρήνητον τραῦμα·

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23 προσκυνεῖται ὁ πλάστης] βρεφουργεῖται ὁ κτίστης P 24 non scribit A.
III, 6 ἔφρασεν, ὡς ἔφθασεν] ἔφησεν ἐν φόβῳ P 7 ἐν φόβῳ κράζων·] κραυγάζων οὕτως P 9 χαῖρε τιμῆς ἀνωτέρα] σιγῇ δεομένων P σιγῆς δεομένων alii 13 δι' ἧς κατέβη AP ᾗ κατέβη alii.

20 χαῖρε τὸ φῶς ἀρρήτως γεννήσασα·
χαῖρε τὸ πῶς οὐδένα διδάξασα·
χαῖρε σοφῶν ὑπερβαίνουσα γνῶσιν·
χαῖρε πιστῶν καταυγάζουσα φρένας·
24 χαῖρε νύμφη ἀνύμφευτε.

IV. Δύναμις τοῦ Ὑψίστου
ἐπεσκίασε τότε
πρὸς σύλληψιν τῆς ἀπειρογάμου·
4 καὶ τὴν ἔγκαρπον ταύτης νηδύν
ὡς ἀγρὸν ὑπέδειξεν, ἡδὺν ἅπασι
τοῖς θέλουσι θερίζειν σωτηρίαν
ἐν τῷ ψάλλειν οὕτως·
8 Ἀλληλούϊα.

V. Ἔχουσα θεοδόχον
ἡ Μαρία τὴν μήτραν
ἀνέδραμε πρὸς τὴν Ἐλισάβετ·
4 καὶ τὸ βρέφος ἐκείνης εὐθύς
ἐπιγνοῦσα τὸν ταύτης ἀσπασμὸν ἔχαιρεν·
καὶ ἅλμασιν σὺν ᾄσμασιν
ἐβόα πρὸς τὴν θεοτόκον·
8 χαῖρε βλαστοῦ ἀμαράντου κλῆμα·
χαῖρε καρποῦ ἀκηράτου κτῆμα·
χαῖρε γεωργὸν γεωργοῦσα φιλάνθρωπον·
χαῖρε φυτουργὸν τῆς ζωῆς ἡμῶν φύουσα·
12 χαῖρε ἄρουρα βλαστάνουσα
εὐφορίαν οἰκτιρμῶν·
χαῖρε τράπεζα βαστάζουσα
εὐθηνίαν ἱλασμοῦ·
16 χαῖρε ὅτι λιμένα
τῶν ψυχῶν ἑτοιμάζεις·
χαῖρε ὅτι λειμῶνα
τῆς τρυφῆς ἀναθάλλεις·

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21 οὐδένα] μηδένα P

IV, 3 τῆς ἀπειρογάμου] τῇ ἀπειρογάμῳ P 4 ἔγκαρπον] ἄκαρπον P εὔκαρπον alii

V, 2 Μαρία] παρθένος P 4 καὶ τὸ βρέφος] τὸ δὲ βρέφος P 5 ἐπιγνοῦσα] ἐπιγνοὺν P 6 σὺν ᾄσμασιν] ὡς ᾄσμασιν P 15 ἱλασμοῦ] ἱλασμῶν P 16 λιμένα] λειμῶνα P 17 τῶν ψυχῶν ἑτοιμάζεις] τῆς τρυφῆς ἀναθάλλεις P 18 λειμῶνα] λιμένα P 19 τῆς τρυφῆς ἀναθάλλεις] τῶν ψυχῶν ἑτοιμάζεις P

20 χαῖρε δεκτὸν πρεσβείας θυμίαμα·
χαῖρε παντὸς τοῦ κόσμου ἐξίλασμα·
χαῖρε θεοῦ πρὸς θνητοὺς εὐδοκία·
χαῖρε θνητῶν πρὸς θεὸν παρρησία·
24 χαῖρε νύμφη ἀνύμφευτε.

VI. Ζάλην ἔνδοθεν ἔχων
λογισμοῖς ἀμφιβόλοις
ὁ σώφρων Ἰωσὴφ ἐταράχθη,
4 πρώην ἄγαμόν σε θεωρῶν
καὶ κλεψίγαμον ὑπονοῶν, ἄμεμπτε·
μαθὼν δέ σου τὴν σύλληψιν
ἐκ πνεύματος ἁγίου ἔφη·
8 Ἀλληλούϊα.

VII. Ἤκουσαν οἱ ποιμένες
τῶν ἀγγέλων ὑμνούντων
τὴν ἔνσαρκον Χριστοῦ παρουσίαν·
4 καὶ ὡς πρὸς ποιμένα δραμόντες ταχύ
θεωροῦσι τοῦτον ὡς ἀμνὸν ἄμωμον
ἐν τῇ γαστρὶ Μαρίας βοσκηθέντα,
καὶ ὑμνοῦντες εἶπον·
8 χαῖρε ἀμνοῦ καὶ ποιμένος μήτηρ·
χαῖρε αὐλὴ λογικῶν προβάτων·
χαῖρε ἀοράτων θηρῶν ἀμυντήριον·
χαῖρε παραδείσου θυρῶν ἀνοικτήριον·
12 χαῖρε ὅτι τὰ οὐράνια
συναγάλλονται τῇ γῇ·
χαῖρε ὅτι τὰ ἐπίγεια
συνευφραίνονται Χριστῷ·
16 χαῖρε τῶν ἀποστόλων
τὸ ἀσίγητον στόμα·
χαῖρε τῶν ἀθλοφόρων
τὸ ἀνίκητον θάρσος·

VI, 2 λογισμῶν ἀμφιβόλων P 4 πρώην AP πρὸς τὴν cett.

VII, 4 καὶ δραμόντες ποιμένα ὁρᾶν P πρὸς τὸν ποιμένα alii 6 ἐν τῇ γαστρὶ τῆς Μαρίας P 7 καὶ ὑμνοῦντες] ἦν ὑμνοῦντες P 10 ἀοράτων ἐχθρῶν P 13 συναγάλλεται P 15 συγχορεύει οὐρανοῖς P

20 χαῖρε πιστῶν τῆς πίστεως ἔγερμα·
χαῖρε λαμπρὸν τῆς χάριτος γνώρισμα·
χαῖρε δι' ἧς ἐγυμνώθη ὁ ᾅδης·
χαῖρε δι' ἧς ἐνεδύθημεν δόξαν·
24 χαῖρε νύμφη ἀνύμφευτε.

VIII. Θεοδρόμον ἀστέρα
θεωρήσαντες μάγοι
τῇ τούτου ἠκολούθησαν αἴγλῃ·
4 ἀλλ' ὡς λύχνον κρατοῦντες αὐτόν,
δι' αὐτοῦ ἠρεύνων φαεινὸν ἄνακτα·
καὶ φθάσαντες τὸν ἄφθαστον
ἐβόησαν μητρὶ τῇ τούτου·
8 'Αλληλούϊα.

IX. Ἶδον παῖδες Χαλδαίων
ἐν χερσὶ τῆς παρθένου
τὸν πλάσαντα χειρὶ τοὺς ἀνθρώπους·
4 καὶ δεσπότην νοοῦντες αὐτὸν,
εἰ καὶ δούλου ἔλαβε μορφήν, ἔσπευσαν
τοῖς δώροις θεραπεῦσαι καὶ
ἐβόησαν τῇ εὐλογημένῃ·
8 χαῖρε ἀστέρος ἀδύτου μήτηρ·
χαῖρε αὐγὴ μυστικῆς ἡμέρας·
χαῖρε τῆς ἀπάτης τὴν κάμινον παύουσα·
χαῖρε τῆς Τριάδος τοὺς μύστας φυλάττουσα·
12 χαῖρε τύραννον ἀπάνθρωπον
ἐκβαλοῦσα τῆς ἀρχῆς·
χαῖρε κύριον φιλάνθρωπον
ἐπιδείξασα Χριστόν.
16 χαῖρε ἡ τῆς βαρβάρου
λυτρουμένη θρησκείας·
χαῖρε ἡ τὴν ἔνθεον
καταυγάζουσα πίστιν·

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20 χαῖρε στερρὸν τῆς πίστεως ἔρεισμα P
VIII, 4 καὶ ὡς P 5 κραταιὸν ἄνακτα P 7 ἐχάρησαν αὐτῷ βοῶντες P
IX, 7 βοῆσαι P 10 κάμινον σβέσασα P 11 μύστας φωτίζουσα P 18 χαῖρε ἡ τοῦ βορβόρου P 19 ῥυομένη τῶν ἔργων P

20 χαῖρε πυρὸς προσκύνησιν σβέσασα·
χαῖρε φλογὸς παθῶν ἀπαλλάττουσα·
χαῖρε Περσῶν ὁδηγὲ σωφροσύνης·
χαῖρε πασῶν γενεῶν εὐφροσύνη·
24 χαῖρε νύμφη ἀνύμφευτε.

X. Κήρυκες θεοφόροι
γεγονότες οἱ μάγοι
ὑπέστρεψαν εἰς τὴν Βαβυλῶνα,
4 ἐκτελέσαντές σου τὸν χρησμόν
καὶ κηρύξαντές σε τὸν Χριστὸν ἅπασιν,
ἀφέντες τὸν Ἡρώδην ὡς εἰρῶνα
μὴ εἰδό⟨τα⟩ ψάλλειν·
8 Ἀλληλούϊα.

XI. Λάμψας ἐν τῇ Αἰγύπτῳ
φωτισμὸν ἀληθείας
ἐδίωξας τοῦ ψεύδους τὸ σκότος·
4 τὰ γὰρ εἴδωλα ταύτης, Σωτήρ,
μὴ ἐνέγκαντά σου τὴν ἰσχὺν πέπτωκαν·
⟨οἱ⟩ τούτων δὲ ῥυσθέντες
ἀνεβόησαν πρὸς τὴν θεοτόκον·
8 χαῖρε ἀνόρθωσις τῶν ἀνθρώπων·
χαῖρε κατάπτωσις τῶν δαιμόνων·
χαῖρε ἡ τὸ κράτος τῆς πλάνης πατήσασα·
χαῖρε τῶν εἰδώλων τὸν δόλον ἐλέγξασα·
12 χαῖρε θάλασσα ποντίσασα
Φαραὼ τὸν νοητόν·
χαῖρε πέτρα ἡ ποτίσασα
τοὺς διψῶντας τὴν ζωήν.
16 χαῖρε πύρινε στύλε
ὁδηγῶν τοὺς ἐν σκότει·
χαῖρε σκέπη τοῦ κόσμου
πλατυτέρα νεφέλης·

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22 χαῖρε πιστῶν P
X, 6 ὡς ληρώδη P 7 μη ειδως A
XI, 5 πέπτωκεν P 7 ἀνεβόων P 10 χαῖρε ἡ τῆς πλάνης τὸ κράτος πατήσασα P

20 χαῖρε τρυφῆς τοῦ μάννα διάδοχε·
χαῖρε τροφῆς ἁγίας διάκονε·
χαῖρε ἡ γῆ ἡ τῆς ἐπαγγελίας·
χαῖρε ἐξ ἧς ῥέει μέλι καὶ γάλα·
24 χαῖρε νύμφη ἀνύμφευτε.

XII. Μέλλοντος Συμεῶνος
τοῦ παρόντος αἰῶνος
μεθίστασθαι πρὸς τοὺς ἀπ'αἰῶνος
4 ἐπεδόθης ὡς βρέφος αὐτῷ·
ἀλλ' ἐγνώσθης τούτῳ ὡς θεὸς τέλειος·
διὸ καὶ ἐξεπλάγη σου
τὴν ἄρρευστον οὐσίαν κράζων·
8 Ἀλληλούϊα.

XIII. Νέαν ἔδειξε κτίσιν
ἐμφανίσας ὁ κτίστης
ἡμῖν τοῖς ὑπ' αὐτοῦ γενομένοις,
4 ἐξ ἀσπόρου βλαστήσας γαστρὸς
καὶ φυλάξας ταύτην, ὅπερ ἦν, ἄφθορον·
ἵνα τὸ θαῦμα βλέποντες
ὑμνήσωμεν αὐτὴν βοῶντες·
8 χαῖρε τὸ ἄνθος τῆς ἀφθαρσίας·
χαῖρε τὸ στέμμα τῆς ἐγκρατείας·
χαῖρε ἀναστάσεως τύπον ἐκλάμπουσα·
χαῖρε τῶν ἀγγέλων τὸν βίον ἐμφαίνουσα·
12 χαῖρε δένδρον ἀγλαόκαρπον,
ἐξ οὗ τρέφονται πιστοί·
χαῖρε φύλλον εὐσκιόφυλλον,
ὑφ'οὗ σκέπονται πολλοί·
16 χαῖρε κυοφοροῦσα
λύτρωσιν αἰχμαλώτοις·
χαῖρε ἀπογεννῶσα
ὁδηγὸν πλανωμένων·

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20 τροφὴ P 21 τρυφῆς P 22 ἡ γῆ τῆς P

XII, 3 μεθίστασθαι τοῦ ἀπατεῶνος P 5 ὡς] καὶ P 6 διόπερ P 7 τὴν ἄρρητον σοφίαν· κράζων P

XIII, 5 ὥσπερ P 9 χαῖρε τὸ στέφος P 14 χαῖρε ξύλον P 16-19 χαῖρε ἀπογεννῶσα λυτρωτὴν αἰχμαλώτοις· χαῖρε κυοφοροῦσα ὁδηγὸν πλανωμένοις P

20 χαῖρε κριτοῦ τοῦ πάντων δυσώπησις·
χαῖρε πολλῶν πταισμάτων συγχώρησις·
χαῖρε στολὴ τῶν γυμνῶν παρρησίας·
χαῖρε στοργὴ πάντα πόθον νικῶσα·
24 χαῖρε νύμφη ἀνύμφευτε.

XIV. Ξένον τόκον ἰδόντες
ξενωθῶμεν τῷ κόσμῳ,
τὸν νοῦν εἰς οὐρανοὺς μεταθέντες·
4 διὰ τοῦτο γὰρ ⟨ὁ⟩ ὑψηλὸς
ἐπὶ γῆς ἐφάνη ταπεινὸς ἄνθρωπος,
βουλόμενος ἑλκύσαι πρὸς τὸ ὕψος
τοὺς πιστῶς βοῶντας·
Ἀλληλούϊα.

XV. Ὅλος ἦν ἐν τοῖς κάτω
καὶ τῶν ἄνω οὐδ' ὅλως
ἀπῆν ὁ ἀπερίγραπτος λόγος·
4 συγκατάβασις γὰρ θεϊκὴ
οὐ μετάβασις δὲ τοπικὴ γέγονεν,
καὶ τόκος ἐκ παρθένου
θεολήπτου ἀκουούσης ταῦτα·
8 χαῖρε θεοῦ ἀχωρήτου χώρα·
χαῖρε σεπτοῦ μυστηρίου θύρα·
χαῖρε τῶν ἀπίστων ἀμφίβολον ἄκουσμα·
χαῖρε τῶν πιστῶν ⟨ἀν⟩αμφίβολον καύχημα·
12 χαῖρε ὄχημα πανάγιον
τοῦ ἐπὶ τῶν Χερουβίμ·
χαῖρε οἴκημα πανάριστον
τοῦ ἐπὶ τῶν Σεραφίμ·
16 χαῖρε τὰ ἐναντία
εἰς ταὐτὸ ἀγαγοῦσα·
χαῖρε ἡ παρθενίαν
καὶ λο[γ]χείαν ζευγνῦσα·

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20 κριτοῦ δικαίου P 22 παρρησία P
XIV, 2 τοῦ κόσμου P 3 οὐρανὸν P 4 ὁ ὑψηλὸς P 7 τοὺς αὐτῷ βοῶντας P
XV, 6 καὶ τόκος] ὁ τόκος P 16 χαῖρε ἡ τἀναντία P

20 χαῖρε δι' ἧς ἠνοίχθη παράδεισος·
χαῖρε δι' ἧς ἐλύθη παράβασις·
χαῖρε ἡ κλεὶς τῆς Χριστοῦ βασιλείας·
χαῖρε ἐλπὶς ἀγαθῶν αἰωνίων·
24 χαῖρε νύμφη ἀνύμφευτε.

XVI. Πᾶσα φύσις ἀγγέλων
κατεπλάγη τὸ μέγα
τῆς σῆς ἐνανθρωπήσεως ἔργον·
4 τὸν ἀπρόσιτον γὰρ ὡς θεὸν
ἐθεώρει πᾶσιν προσιτὸν ἄνθρωπον,
ἡμῖν μὲν συ⟨ν⟩διάγοντα,
ἀκούοντα δὲ παρὰ πάντων·
8 Ἀλληλούϊα.

XVII. Ῥήτορας πολυφθόγγους
ὡς ἰχθύας ἀφθόγγους
ὁρῶμεν ἐπὶ σοί, Θεοτόκε·
4 ἀποροῦσι γὰρ λέγειν τό· πῶς
καὶ παρθένος μένεις καὶ τεκεῖν ἴσχυσας·
ἡμεῖς δὲ τὸ μυστήριον
θαυμάζοντες πιστῶς βοῶντες·
8 χαῖρε σοφίας θεοῦ δοχεῖον·
χαῖρε προνοίας αὐτοῦ σημεῖον·
χαῖρε φιλοσόφους ⟨ἀ⟩σόφους δεικνύουσα·
χαῖρε τεχνολόγων τοὺς λόγους ἐλέγχουσα·
12 χαῖρε ὅτι ἐμωράνθησαν
[οἱ δεινοὶ συζητηταί·
χαῖρε ὅτι ἐμαράνθησαν]
οἱ τῶν μύθων ποιηταί·
16 χαῖρε τῶν Ἀθηναίων
τὰς πλοκὰς διασπῶσα·
χαῖρε τῶν ἁλιέων
τὰς σαγήνας πληροῦσα·

20 χαῖρε δι' ἧς ἐλύθη παράβασις P 21 χαῖρε δι'ἧς ἠνοίχθη παράδεισος P
XVII, 2 ἰχθύας ἀφώνους P 7 βοῶμεν P 9 σημεῖον] ταμεῖον P 10 ἀσόφους Vind. suppl. gr. 96 σοφους in A per err. 11 χαῖρε τεχνολόγους ἀλόγους ἐλέγχουσα P 12 Post v. 12 A duo v. om. qui in cett. MSS. leguntur: (13) οἱ δεινοὶ συζητηταί· (14) χαῖρε ὅτι ἐμαράνθησαν

20 χαῖρε βυθοῦ ἀγνοίας ἐξέλκουσα·
χαῖρε πολλοὺς ἐν γνώσει πλουτίζουσα·
χαῖρε ὁλκὰς τῶν θελό⟨ν⟩των σωθῆναι·
χαῖρε λιμὴν τῶν τοῦ βίου πλωτήρων·
24 χαῖρε δι'ἧς προσκυνεῖται ὁ πλάστης·
χαῖρε νύμφη ἀνύμφευτε.

XVIII. Σῶσαι θέλων τὸν κόσμον
ὁ τῶν ὅλων κοσμήτωρ
πρὸς τοῦτον αὐτεπάγγελτος ἦλθεν·
4 καὶ ὑπάρχων ποιμὴν καὶ θεός
δι' ἡμᾶς ἐφάνη καθ' ἡμᾶς πρόβατον·
ὁμοίῳ δὲ τὸ ὅμοιον καλέσας
ὡς ἠθέλησεν ἀκούειν·
8 'Αλληλούϊα.

XIX. Τεῖχος εἶ τῶν παρθένων,
θεοτόκε παρθένε,
καὶ πάντων τῶν εἰς σὲ προστρεχόντων·
4 ὁ γὰρ τοῦ οὐρανοῦ καὶ τῆς γῆς
κατεσκεύασέ σε ποιητής, ἄχραντε,
οἰκήσας ἐν τῇ μήτρᾳ σου
καὶ πάντας προσφωνεῖν διδάξας·
8 χαῖρε ἡ στήλη τῆς παρθενίας·
χαῖρε ἡ πύλη τῆς σωτηρίας·
χαῖρε ἀρχηγὲ τῆς 'Αδὰμ ἀναπλάσεως·
χαῖρε χορηγὲ θεϊκῆς ἀγαθότητος·
12 χαῖρε· σὺ γὰρ ἀνεγέννησας
τοὺς συληθέντας τὸ πρίν·
χαῖρε· σὺ γὰρ ἀνεγέννησας
τοὺς συληθέντας τὸν νοῦν·
16 χαῖρε ἡ τὸν φθορέα
τῶν φρενῶν καταργοῦσα·
χαῖρε ἡ τὸν σπορέα
τῆς ἁγνείας τεκοῦσα·

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21 πλουτίζουσα] φωτίζουσα P 23 Hunc v., qui in stropha A' v. 23 locum suum habet, A hic inseruit ne melodia hiaret.

XVIII, 4 καὶ ποιμὴν ὑπάρχων ὡς θεός P 6 ὁμοίῳ γὰρ P 7 ὡς θεὸς ἀκούει P

XIX, 6 οἰκήσας] οἰκῆσαι P 7 σοὶ πάντας P 10 ἀρχηγὲ νοητῆς P 12 ἀνεγέννησας] ἐνουθέτησας P 13 τοὺς συλληφθέντας αἰσχρῶς P

20 χαῖρε παστὰς ἀφθόρου νυμφεύσεως·
χαῖρε πιστοὺς κυρίῳ ἁρμόζουσα·
χαῖρε καλὴ κουροτρόφε παρθένε·
χαῖρε σεμνὴ νυμφοστόλε ἁγίων·
24 χαῖρε νύμφε ἀνύμφευτε.

XX. Ὕμνος ἅπας καὶ αἶνος
συνεκτείνεσθαι σπεύδων
τῷ πλήθει τῶν πολλῶν οἰκτιρμῶν σου·
4 ἰσαρίθμους ψαλμοὺς καὶ ᾠδάς
ἀναφέρωμέν σοι βασιλεῦ ἅγιε,
οὐδὲ⟨ν⟩ τελοῦμεν ἄξιον
ὧν ἔδωκας τοῖς πίστει βοῶσιν·
8 Ἀλληλούϊα.

XXI. Φωτοδόχον λαμπάδα
τοῖς ἐν σκότει φανεῖσαν
ὁρῶμεν τὴν ἁγίαν παρθένον·
4 τὸ γὰρ ἄϋλον ἅπτουσα πῦρ
ὁδηγεῖ πρὸς γνῶσιν θεϊκὴν πάντοτε
αὐγῇ τὸν νοῦν φωτίζουσα
κραυγῇ δὲ τιμωμένη ταύτῃ·
8 χαῖρε ἀκτὶς νοητοῦ ἡλίου·
χαῖρε λαμπτὴρ τοῦ ἀκτίστου φέγγους·
χαῖρε ἀστραπὴ τὰς ψυχὰς καταυγάζουσα·
χαῖρε ὡς βροντὴ τοὺς ἐχθροὺς καταπλήττουσα·
12 χαῖρε ὅτι τὸν πολύφωτον
ἀνατέλλεις φωτισμόν·
χαῖρε ὅτι τὸν πολύδωρον
ἀναβλύζεις ποτισμόν·
16 χαῖρε τῆς κολυμβήθρας
ζωγραφοῦσα τὸν τύπον·
χαῖρε τῆς ἁμαρτίας
ἀναιροῦσα τὸν ῥύπον·

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20 ἀφθόρου] ἀσπόρου P 22 Παρθένε P 23 σεμνὴ] ψυχῶν P

XX, 1 Ὕμνος ἅπας ἡττᾶται P 4 ἰσαρίθμους γὰρ ψάμμῳ ᾠδάς P 5 ἂν προσφέρωμέν σοι P 7 ὧν δέδωκας τοῖς σοὶ βοῶσιν P

XXI, 3 παρθενε Λ 4 πῦρ] φῶς P 5 πάντοτε] ἅπαντας P 9 χαῖρε βολὶς τοῦ ἀδύτου φέγγους P 10 καταυγάζουσα] καταλάμπουσα P 14 πολύδωρον] πολύρρυτον P 15 ποταμόν P

20 χαῖρε λουτὴρ ἐκπλύνων συνείδησιν·
⟨χαῖρε κρατὴρ κιρνῶν ἀγαλλίασιν·⟩
χαῖρε ὀσμὴ τῆς Χριστοῦ εὐωδίας·
χαῖρε ζωὴ μυστικῆς εὐωχίας·
[χαῖρε δι᾽ ἧς προ⟨σ⟩κυνεῖται ὁ πλάστης·]
24 χαῖρε νύμφη ἀνύμφευτε.

XXII. Χάριν δοῦναι θελήσας
ὀφλημάτων ἀρχαίων
ὁ πάντων χρεωλύτης ἀνθρώπων
4 ἐπεδήμησε δι᾽ ἑαυτοῦ
πρὸς τοὺς ἀποδήμους τῆς αὐτοῦ χάριτος·
καὶ σχίσας τὸ χειρόγραφον
ἀκούει παρὰ πάντων οὕτως·
8 Ἀλληλούϊα.

XXIII. Ψάλλοντές σου τὸν τόκον
εὐφημοῦμέν σε πάντες
ὡς ἔμψυχον ναόν, θεοτόκε·
4 ἐν τῇ σῇ γὰρ οἰκήσας γαστρὶ
ὁ κατέχων πάντα τῇ χειρὶ κύριος
ἡγίασεν, ἐδόξασεν,
ἐδίδαξεν βοᾶν σοι πάντας·
8 χαῖρε σκηνὴ τοῦ θεοῦ καὶ λόγου·
χαῖρε ἁγία ἁγίων μείζων·
χαῖρε κιβωτὲ χρυσωθεῖσα τῷ πνεύματι·
χαῖρε θησαυρὲ τῆς ζωῆς ἀδαπάνητε·
12 χαῖρε τίμιον διάδημα
βασιλέων εὐσεβῶν·
χαῖρε καύχημα σεβάσμιον
ἱερέων εὐλαβῶν·
16 χαίρε τῆς ἐκκλησίας
ὁ ἀσάλευτος πύργος·
χαῖρε τῆς βασιλείας
τὸ ἀπόρθητον τεῖχος·

---

21 Hoc versu omisso A versum 24 strophae XVII post v. 23 inseruit ne melodia hiaret.

XXIII, 2 εὐφημοῦμέν σε] ἀνυμνοῦμέν σε P 5 κατέχων] συνέχων P 11 ζωην A 17 ὁ] το A

20 χαῖρε δι' ἧς ἐγείρονται τρόπαια·
χαῖρε δι' ἧς ἐχθροὶ καταπίπτουσι·
χαῖρε ψυχῆς τῆς ἐμῆς προστασία[ς]·
χαῖρε φωτὸς τοῦ ἐμοῦ θεραπεία·
24 χαῖρε νύμφη ἀνύμφευτε.

XXIV. Ὢ πανύμνητε μῆτερ,
ἡ τεκοῦσα τὸν πάντων
ἁγίων ἁγιώτατον λόγον
4 δεξαμένη τὴν νῦν προσφοράν,
ἀπὸ πάσης ῥῦσαι συμφορᾶς ἅπαντας,
καὶ τῆς μελλούσης λύτρωσαι
κολάσεως τοὺς βοῶντας·
8 Ἀλληλούϊα.

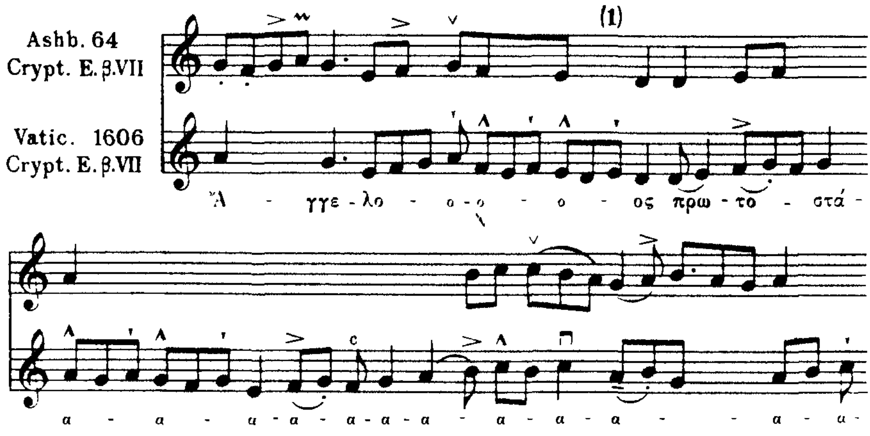
22-23 In cett. MSS. ordo inversus. 22 προστασία[ς]] σωτηρία P 23 φωτὸς] χρωτός P

XXIV, 7 βοῶντας] συμβοῶντας P

Table III
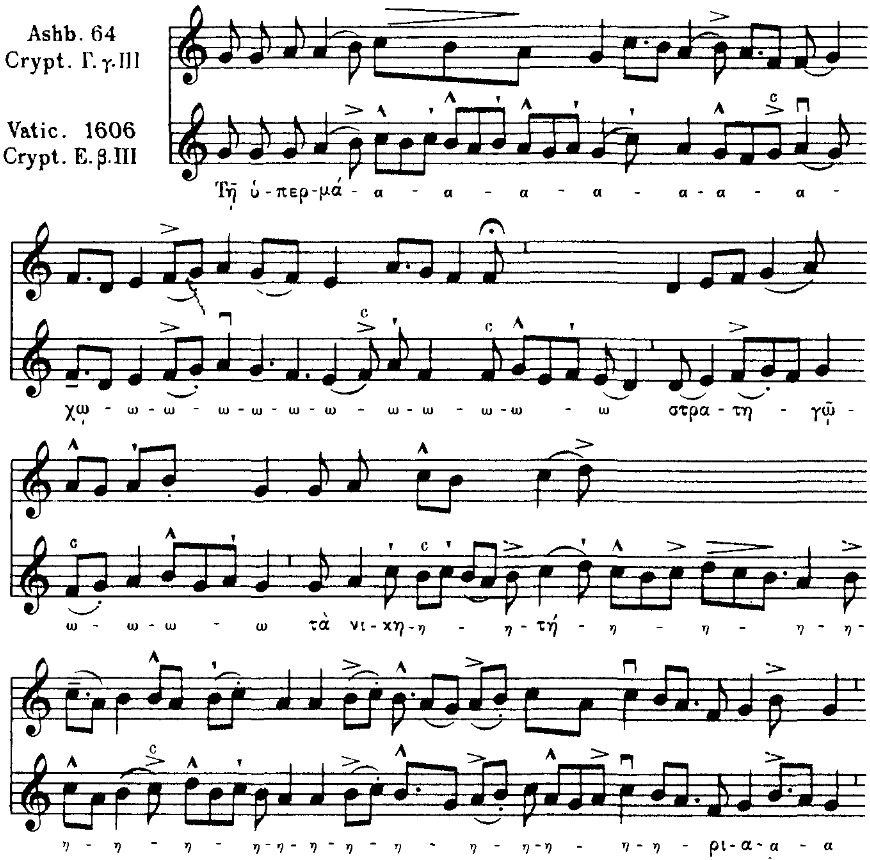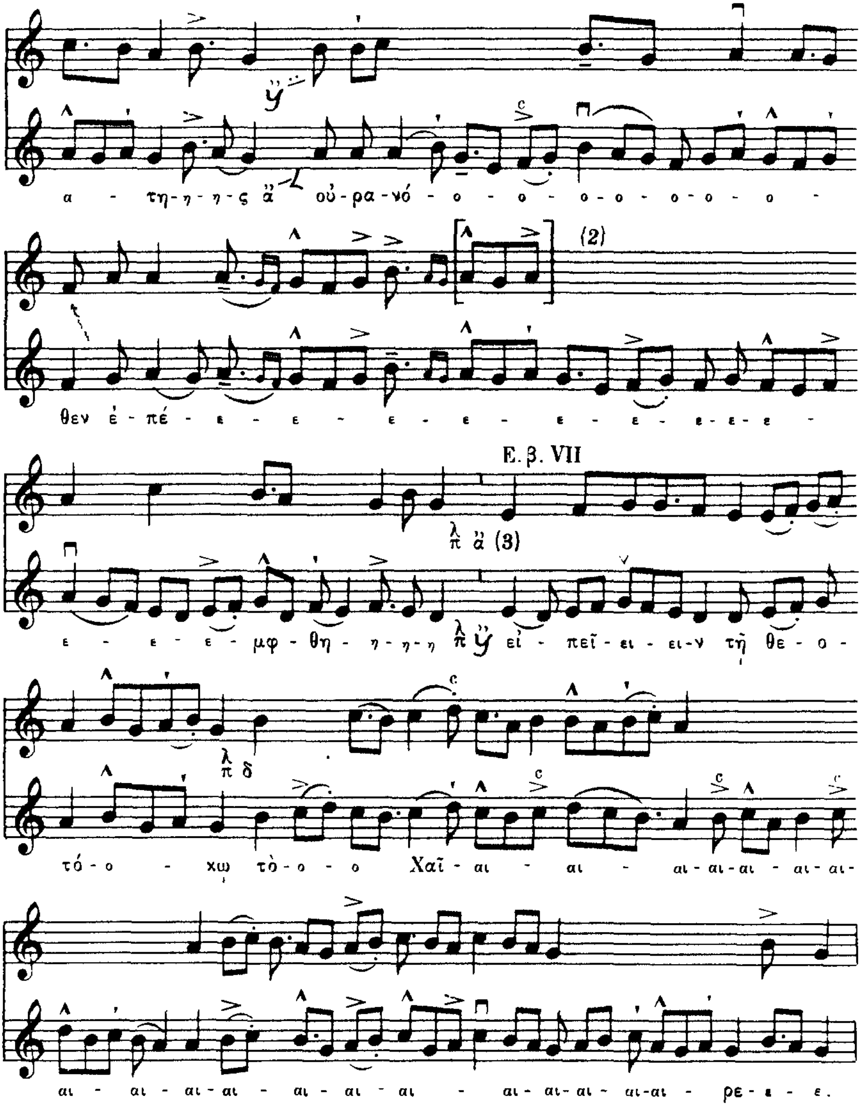


Table IV





(1) The opening group in Cod. Crypt. E. β. VII is rhythmically different from that in Cod. Ashburnham. 64; in Cod. Crypt. Γ. γ. III it reads: *g f g b a* and leaps down a Fourth to *e*. From here the version follows Cod. Ashburnham. 64. Cod. Vatic. gr. 1606 has the Signature πλ δ' ⁓, thus indicating *a* as starting note. E. β. III has no Signature. (2) The group is omitted in E. β. VII. (3) In Cod. Ashburnham. 64 the phrase starts from *d*.

Table V, A

fol. 51 r

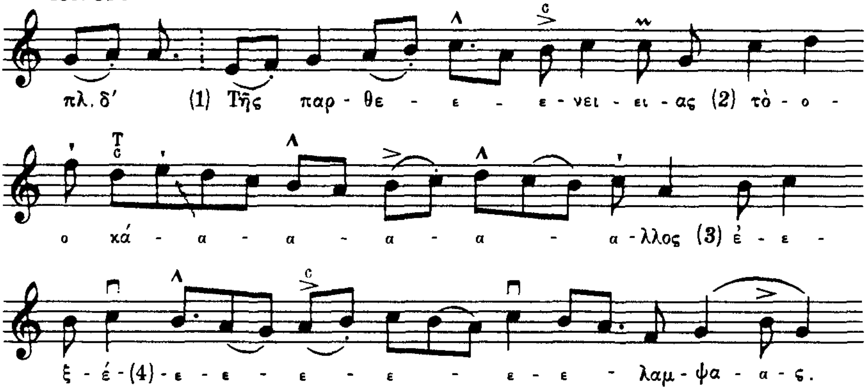


Table V, B

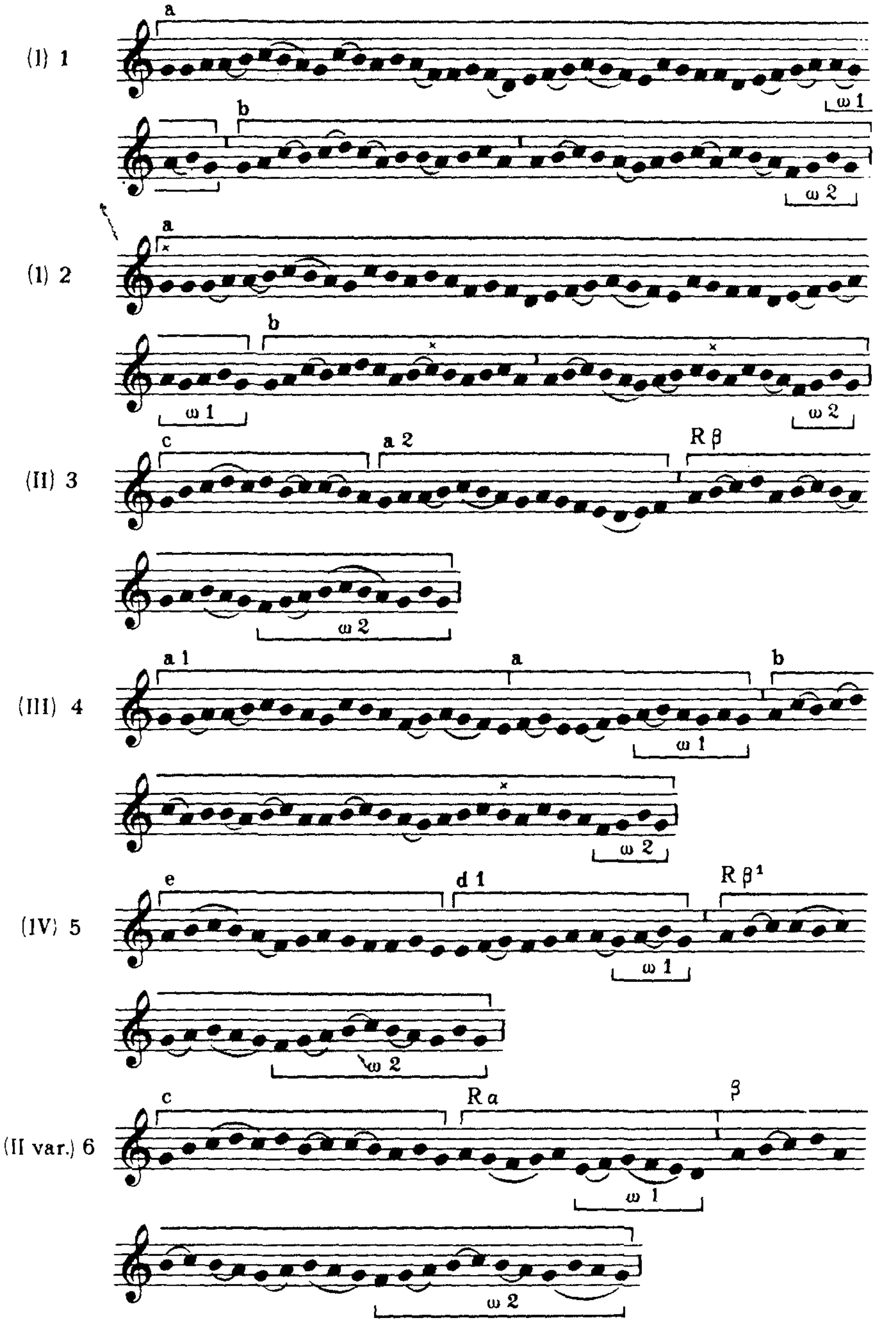
Cod. Ashburnham. 64, fol. 178v
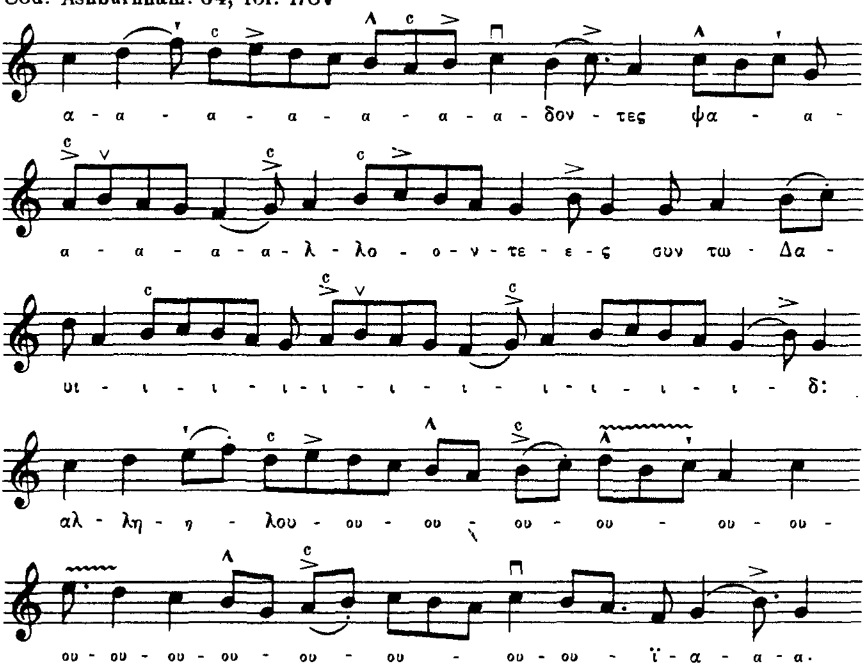


Table VI

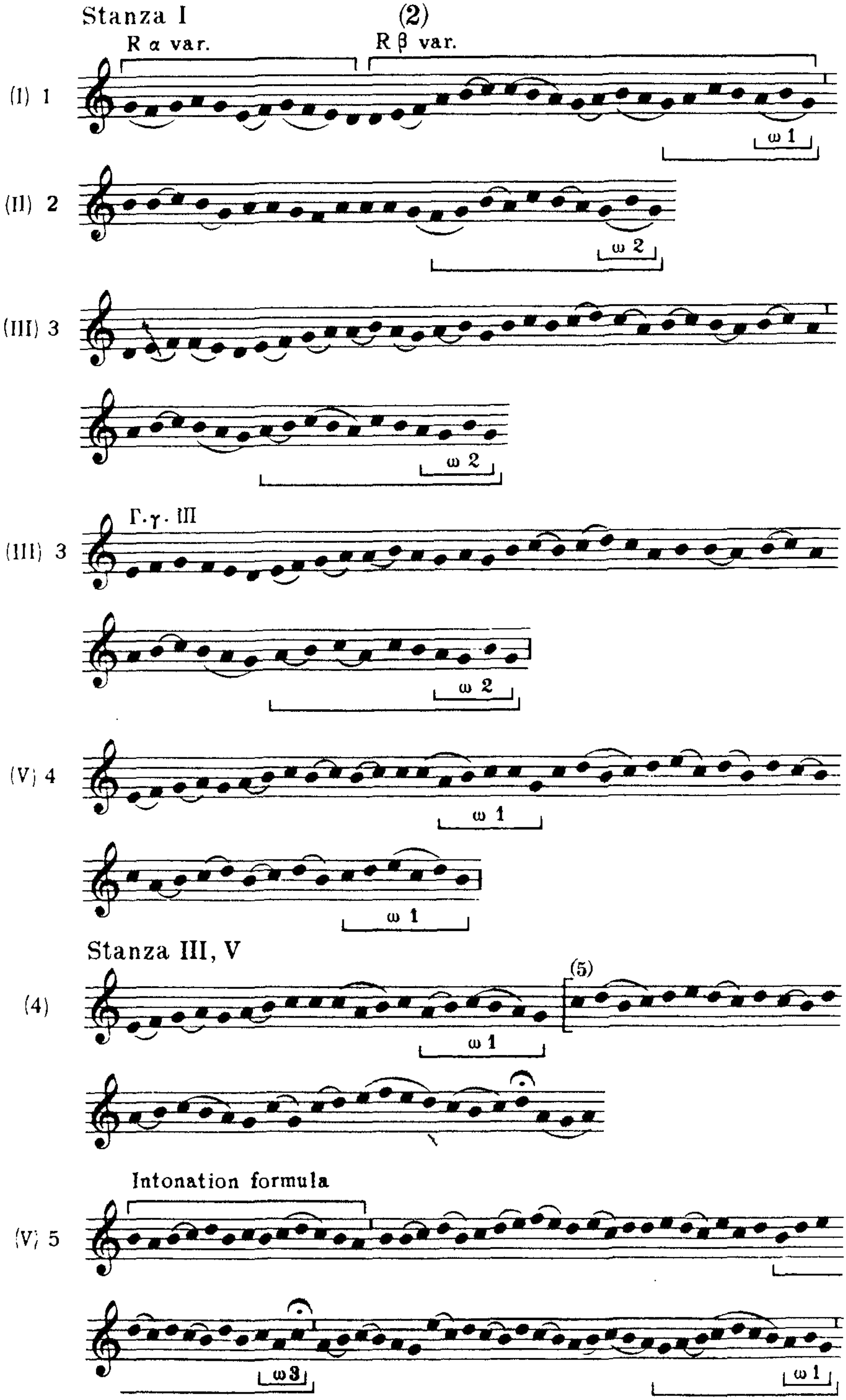
Prooemium

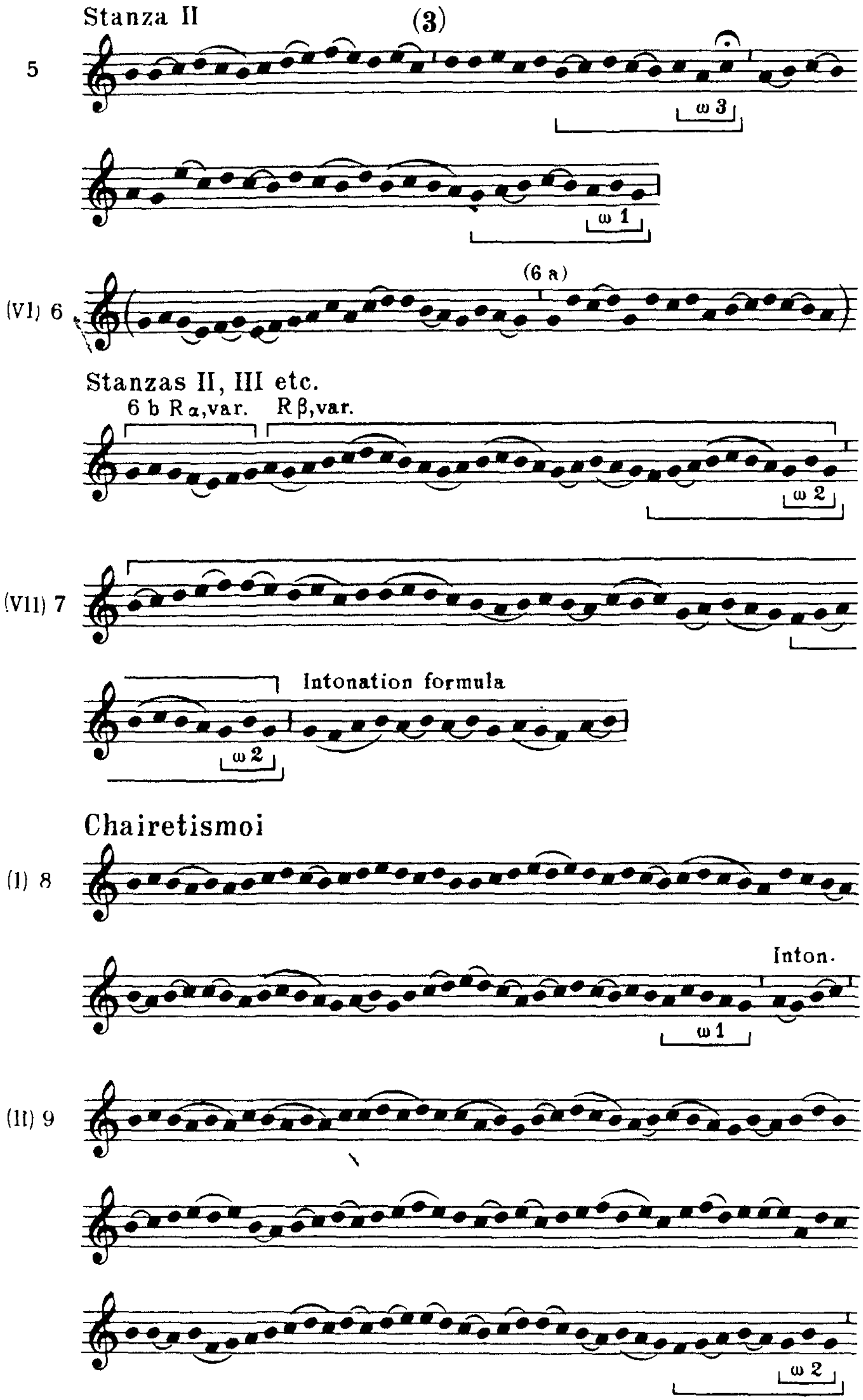
(1)



LXXXV

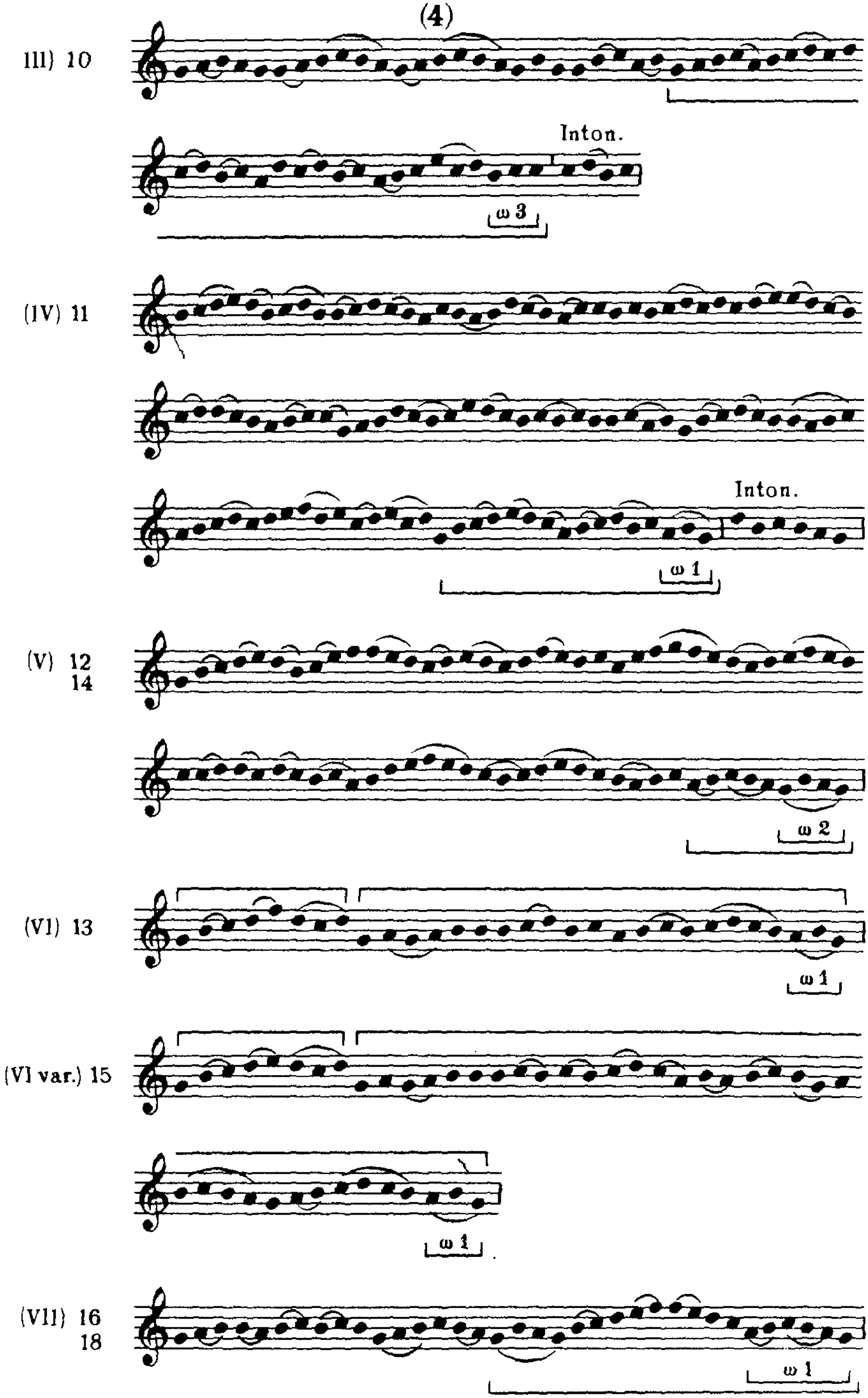
(2)


Stanza I
R α var.
R β var.
(I) 1
ω 1
(II) 2
ω 2
(III) 3
ω 2
Γ.γ. III
(III) 3
ω 2
(V) 4
ω 1
ω 1
Stanza III, V
(4)
ω 1
(5)
Intonation formula
(V) 5
ω3
ω 1


Stanza II
(3)
5
ω 3
ω 1
(VI) 6
(6 a)
Stanzas II, III etc.
6 b Rα,var.
Rβ,var.
ω 2
(VII) 7
Intonation formula
ω 2
Chairetismoi
(I) 8
Inton.
ω 1
(II) 9
ω 2

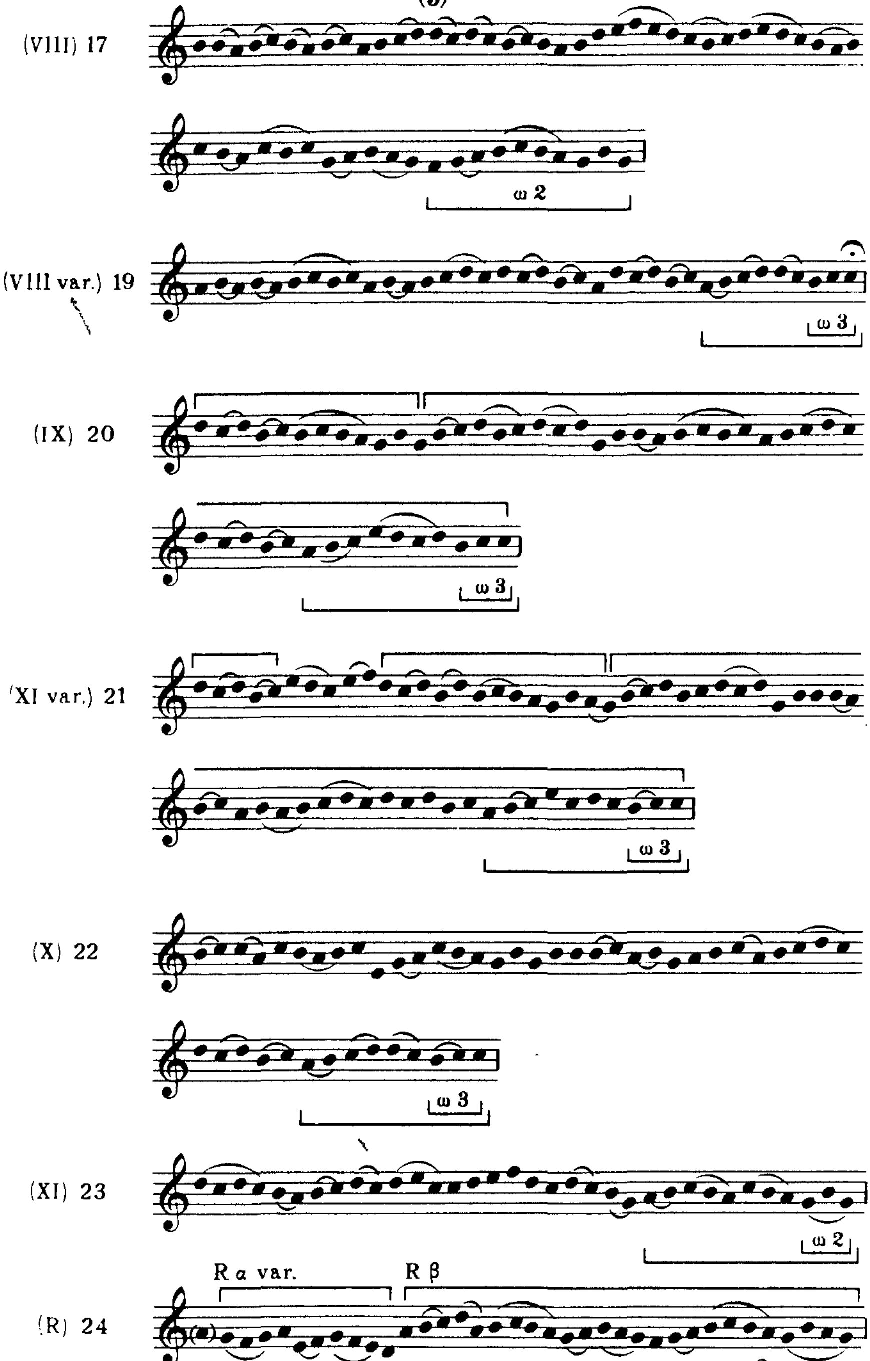
LXXXVII

(4)


III) 10
Inton.
ω 3
(IV) 11
Inton.
ω 1
(V) 12
14
ω 2
(VI) 13
ω 1
(VI var.) 15
ω 1
(VII) 16
18
ω 1

LXXXVIII

(5)



(VIII) 17
ω 2
(VIII var.) 19
ω 3
(IX) 20
ω 3
(XI var.) 21
ω 3
(X) 22
ω 3
(XI) 23
ω 2
R α var.
R β
(R) 24
ω 2

Table VII

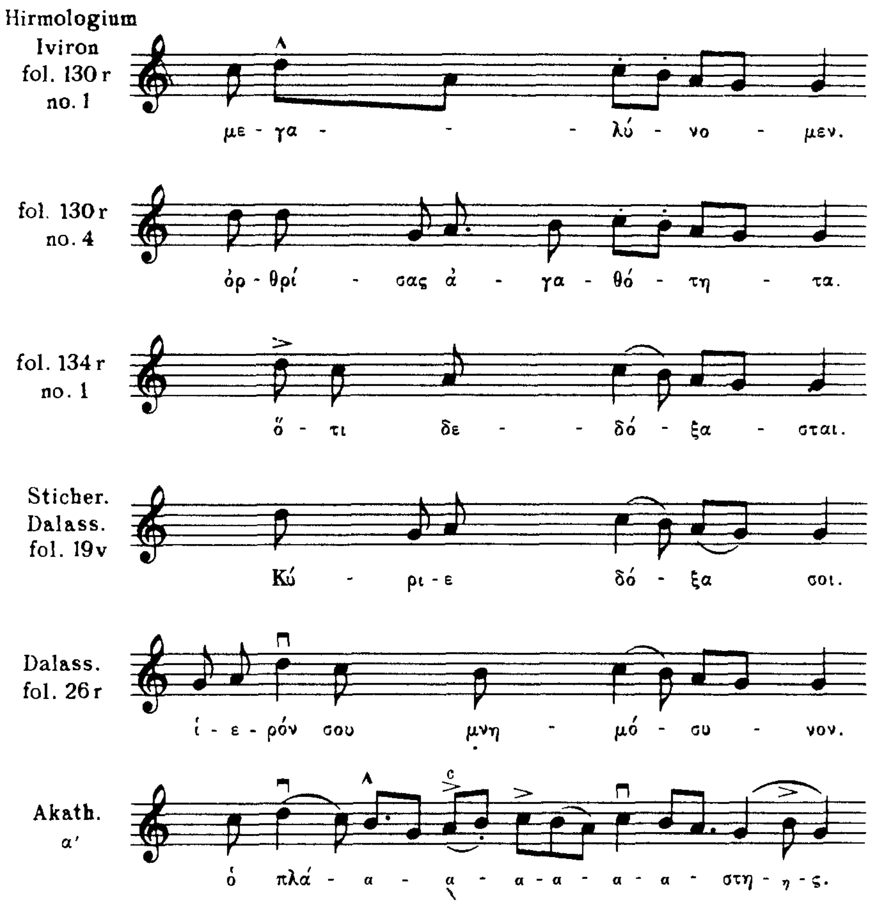
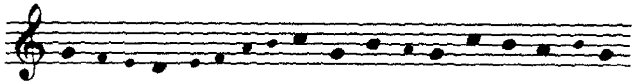
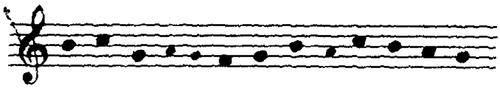

Hirmologium
Iviron
fol. 130 r
no. 1
με - γα - - - λύ - νο - μεν.
fol. 130 r
no. 4
ὀρ - θρί - σας ἀ - γα - θό - τη - τα.
fol. 134 r
no. 1
ὅ - τι δε - - δό - ξα - σται.
Sticher.
Dalass.
fol. 19 v
Κύ - ρι - ε δό - ξα σοι.
Dalass.
fol. 26 r
ἱ - ε - ρόν σου μνη - μό - συ - νον.
Akath.
α′
ὁ πλά - α - α - α - α - α - α - στη - η - ς.

Table VIII

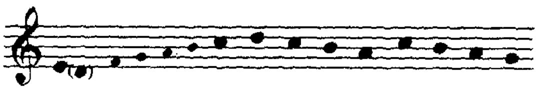
(1)



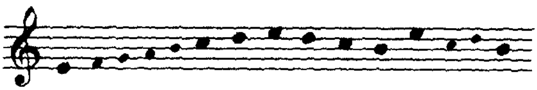
(2)



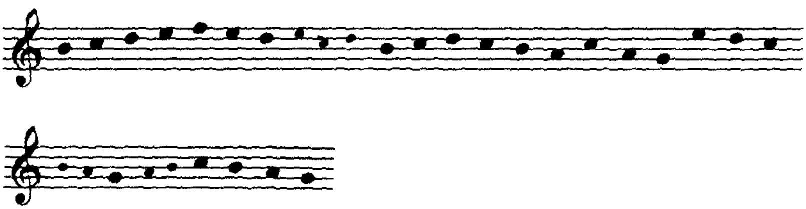
(3)
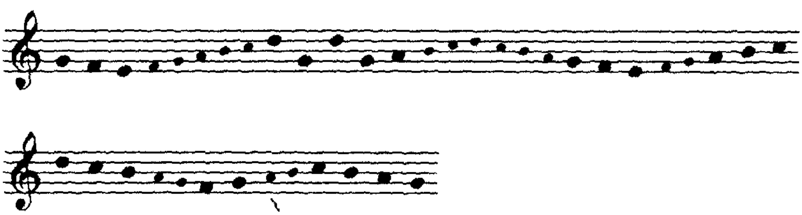


(4)



(5)



(6)



(7)

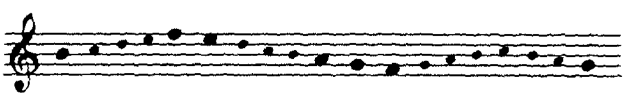
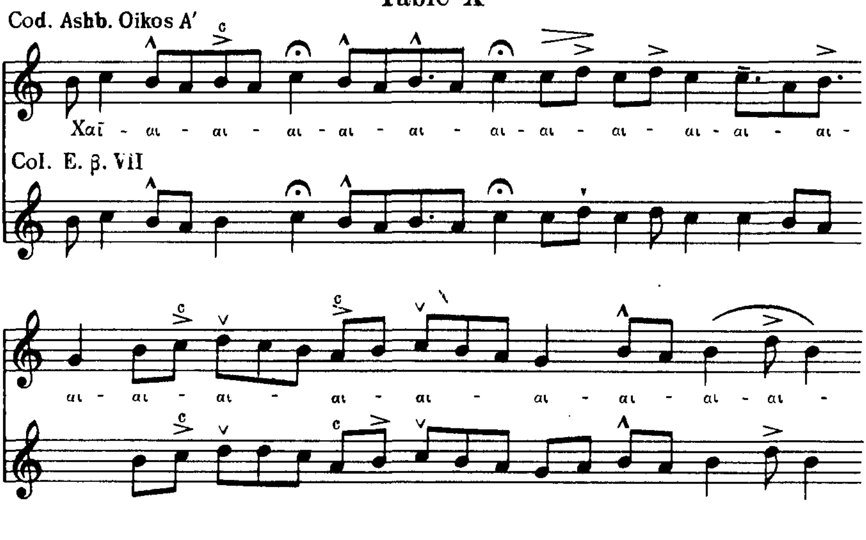


Table IX
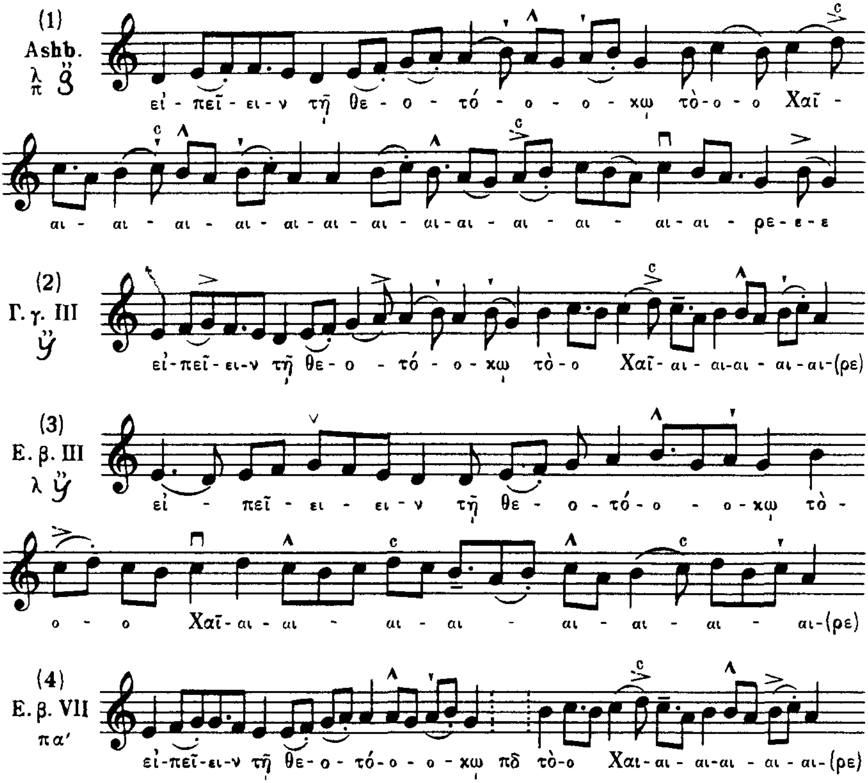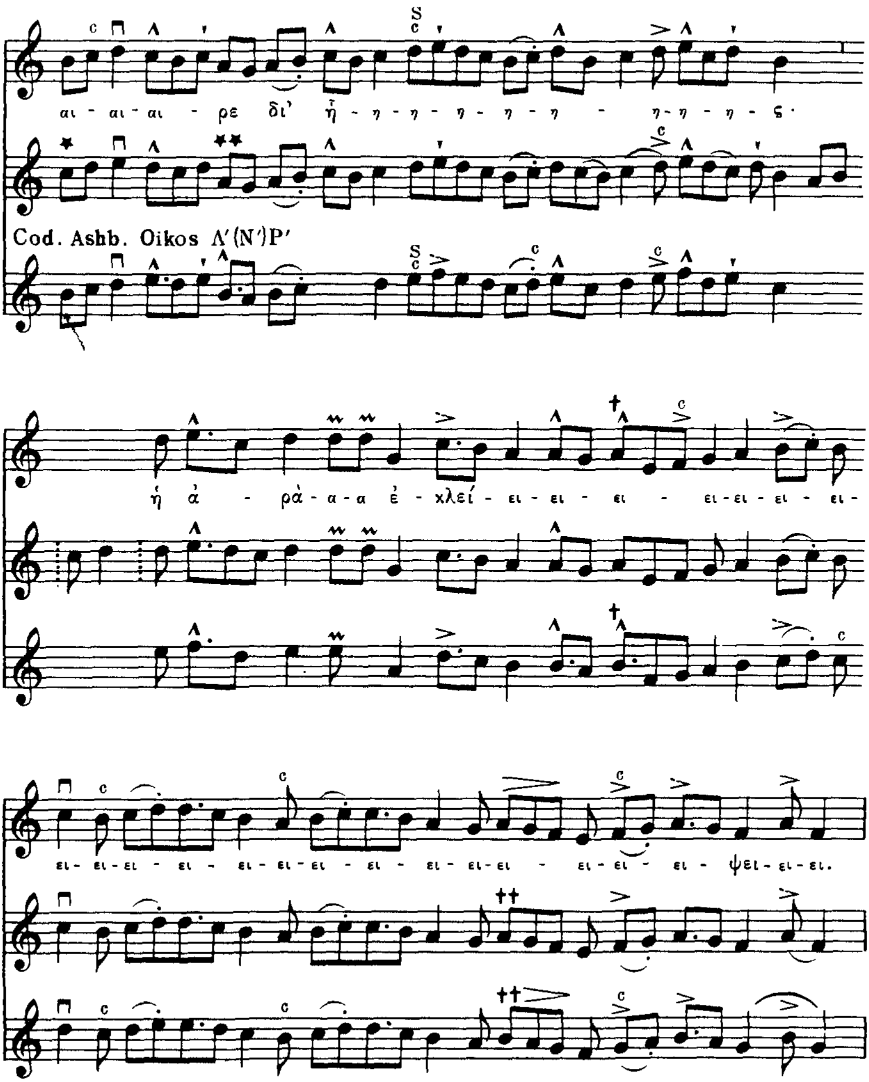


Table X



XCII
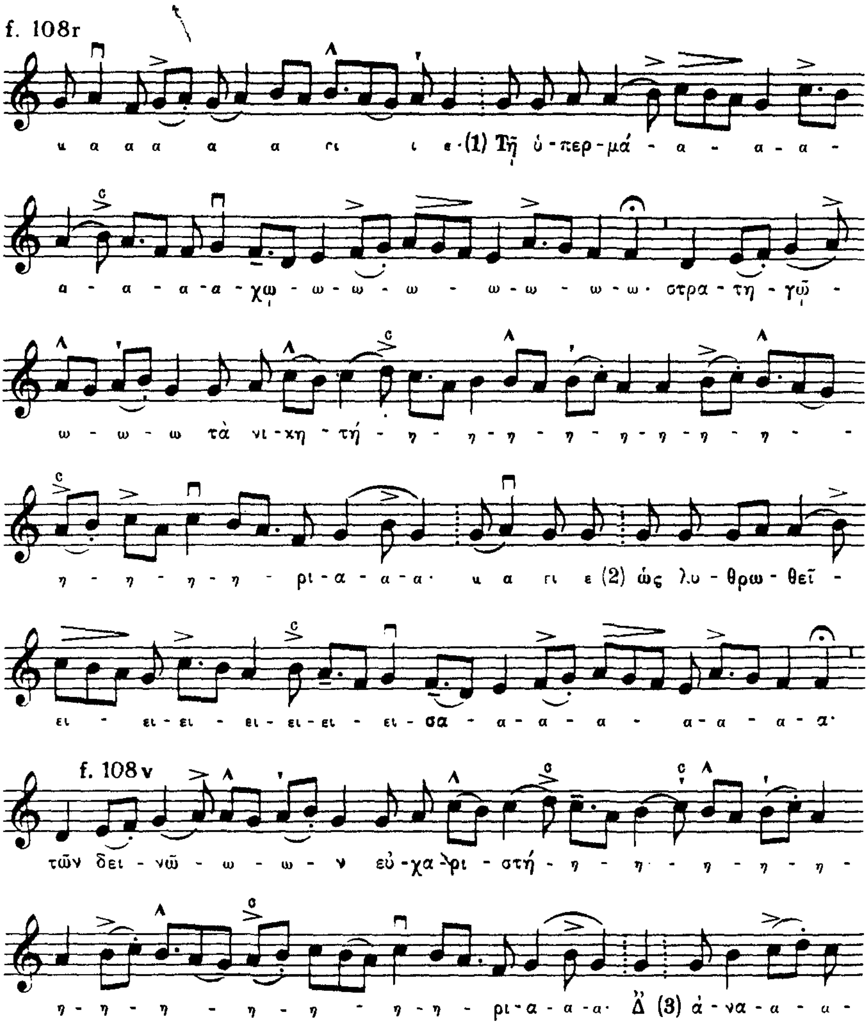

αι - αι - αι - ρε δι' ἦ - η - η - η - η - η - η - η - η - ς·
Cod. Ashb. Oikos Λ'(N')P'
ἡ ἀ - ρὰ - α - α ἐ - χλεί - ει - ει - ει - ει - ει - ει - ει -
ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ψει - ει - ει.
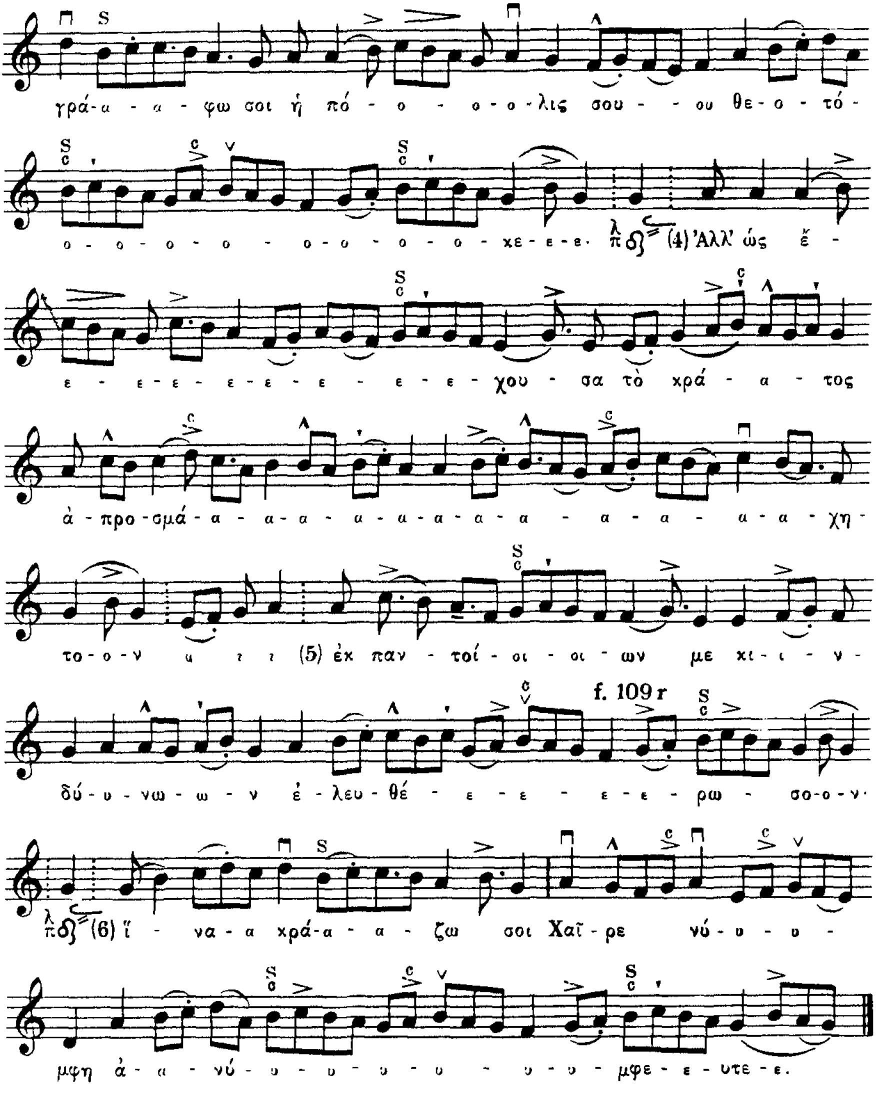
TRANSCRIPTION

OF THE
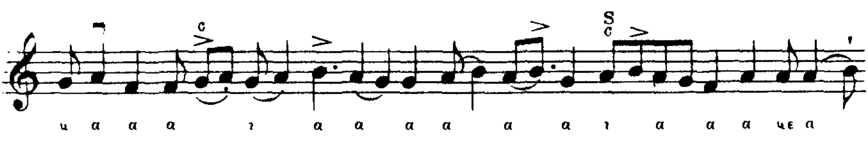
AKATHISTOS HYMN
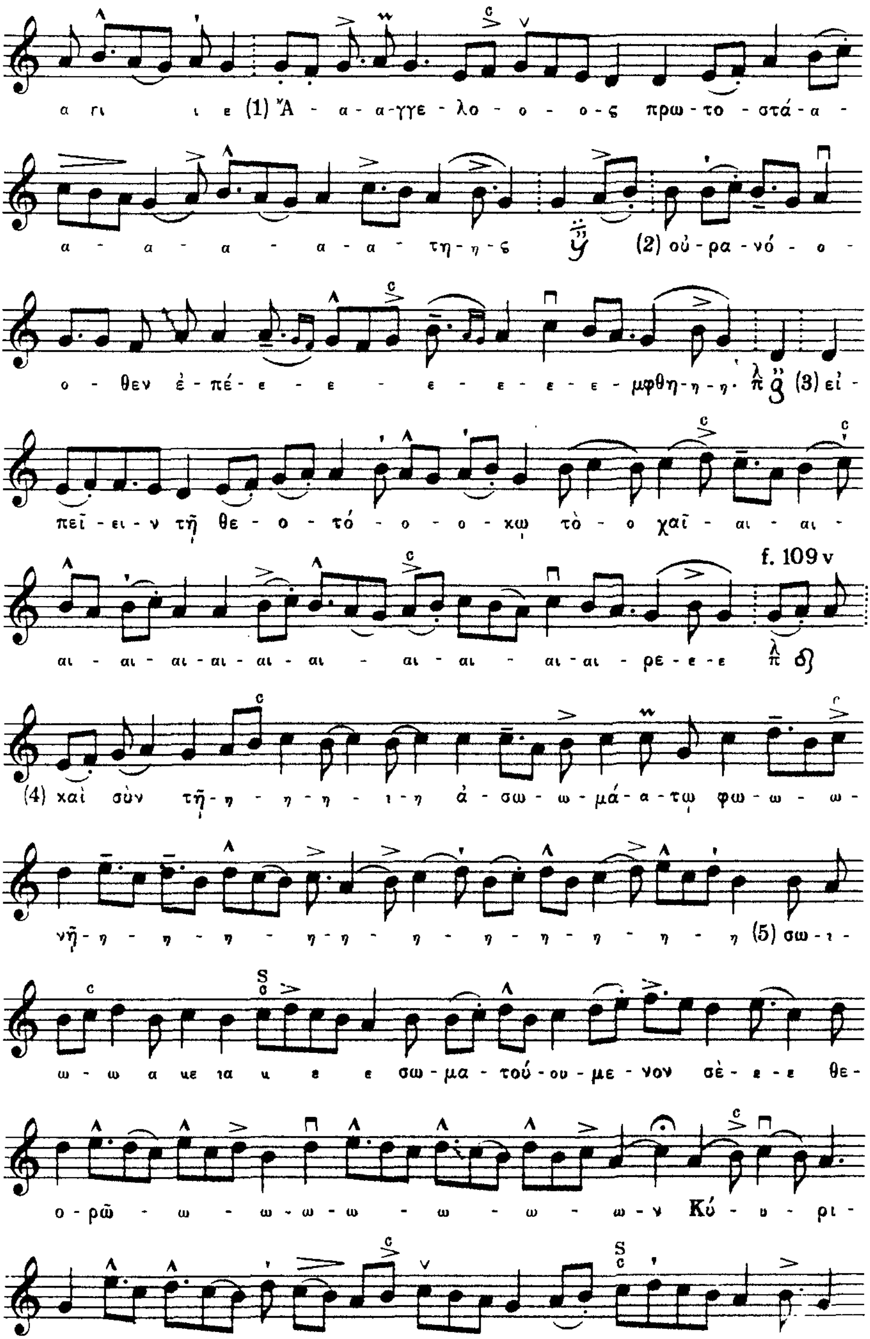
Kondakion
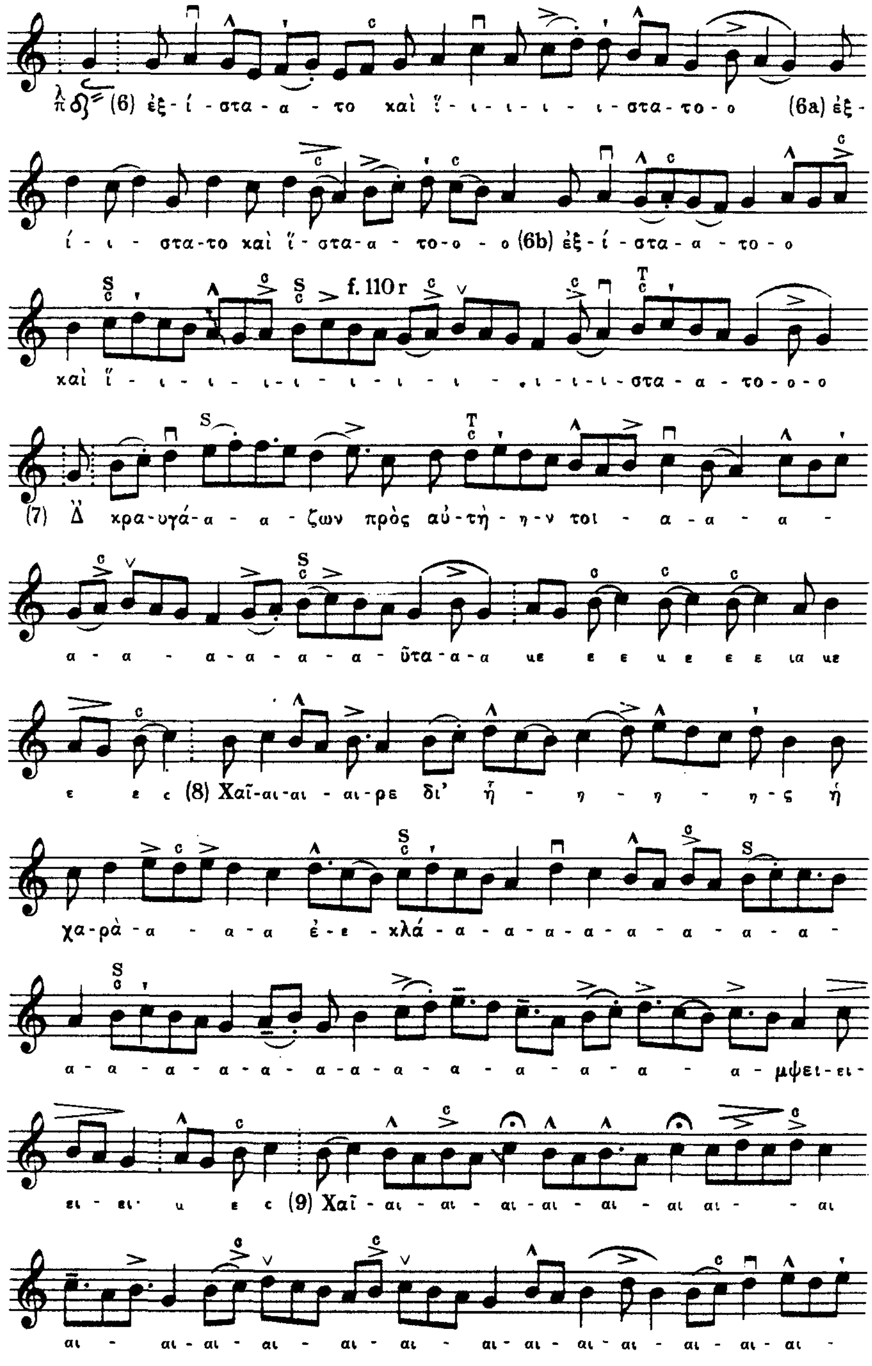

f. 108r
υ α α α α α ρι ι ε (1) Τῇ ὑ-περ-μά-α-α-α-
α-α-α-α-χῳ-ω-ω-ω-ω-ω-ω-ω· στρα-τη-γῷ-
ω-ω-ω τὰ νι-κη-τή-η-η-η-η-η-η-η-η-
η-η-η-η-ρι-α-α-α· υ α ρι ε (2) ὡς λυ-θρω-θεῖ-
ει-ει-ει-ει-ει-ει-ει-σα-α-α-α-α-α-α·
f. 108v
τῶν δει-νῶ-ω-ω-ν εὐ-χα-ρι-στή-η-η-η-η-η-
η-η-η-η-η-η-η-ρι-α-α-α· Ἀ (3) ἀ-να-α-α-
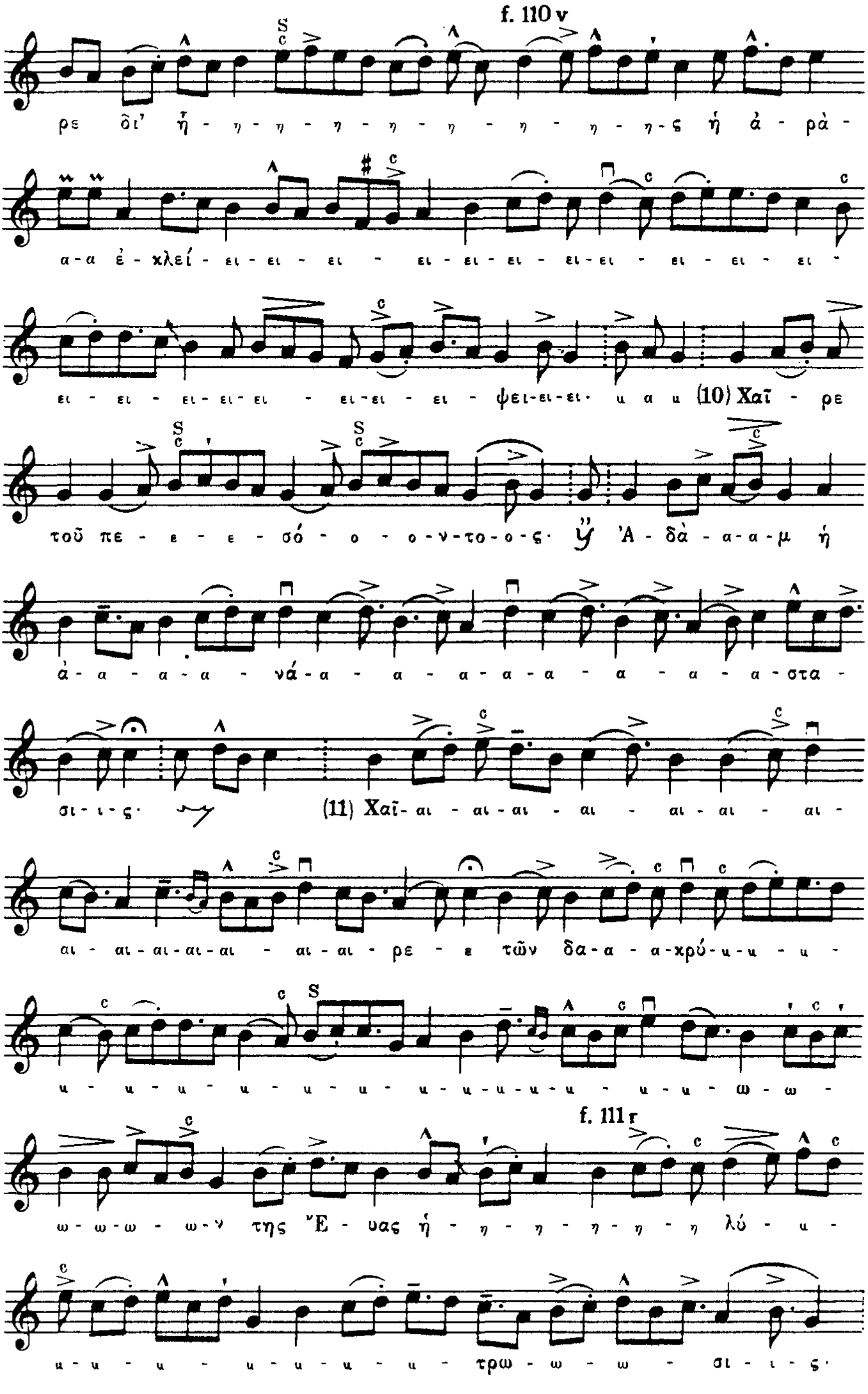

γρά-α - α - φω σοι ἡ πό - ο - ο - ο - λις σου - - ου θε - ο - τό -
ο - ο - ο - ο - ο - ο - ο - ο - χε - ε - ε. (4) Ἀλλ' ὡς ἔ -
ε - ε - ε - ε - ε - ε - ε - ε - χου - σα τὸ κρά - α - τος
ἀ - προ - σμά - α - α - α - α - α - α - α - α - α - α - α - α - χη -
το - ο - ν ι ι ι (5) ἐκ παν - τοί - οι - οι - ων με κι - ι - ν -
δύ - υ - νω - ω - ν ἐ - λευ - θέ - ε - ε - ε - ε - ρω - σο - ο - ν.
(6) ἵ - να - α κρά - α - α - ζω σοι Χαῖ - ρε νύ - υ - υ -
μφη ἀ - α - νύ - υ - υ - υ - υ - υ - υ - μφε - ε - υτε - ε.
f. 109 r
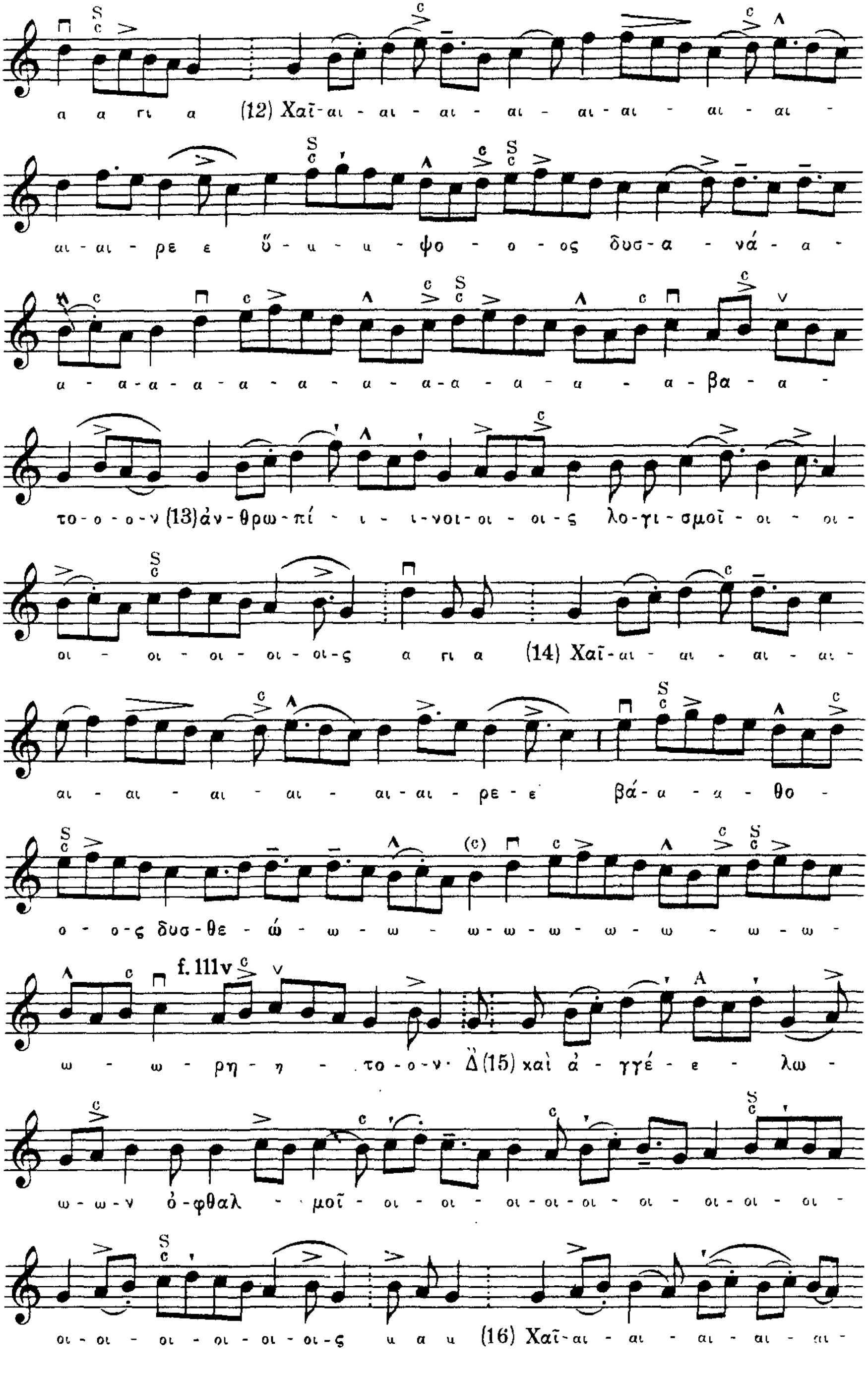
Oikos I
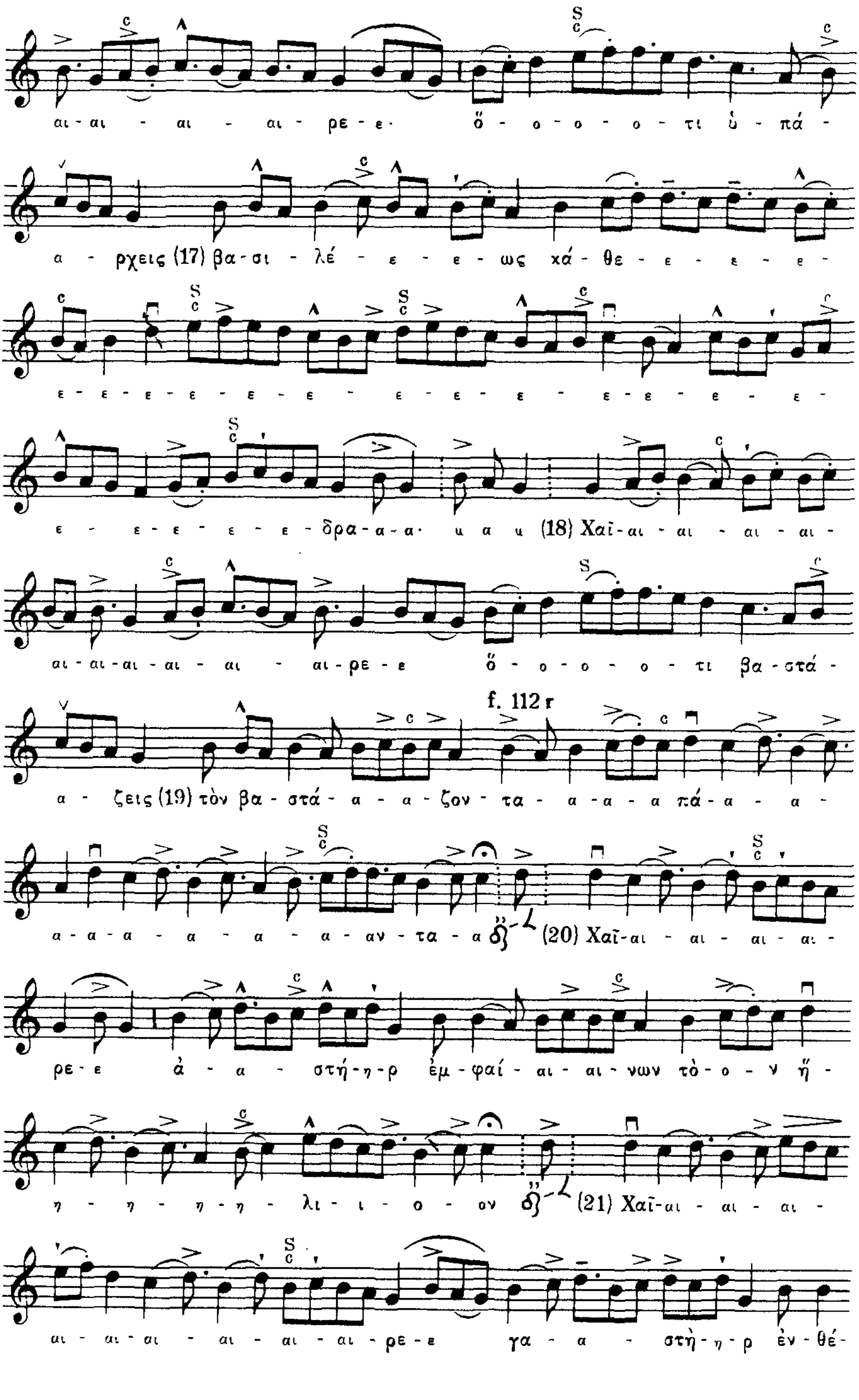

α α α α ι α α α α α α ι α α α ιε α
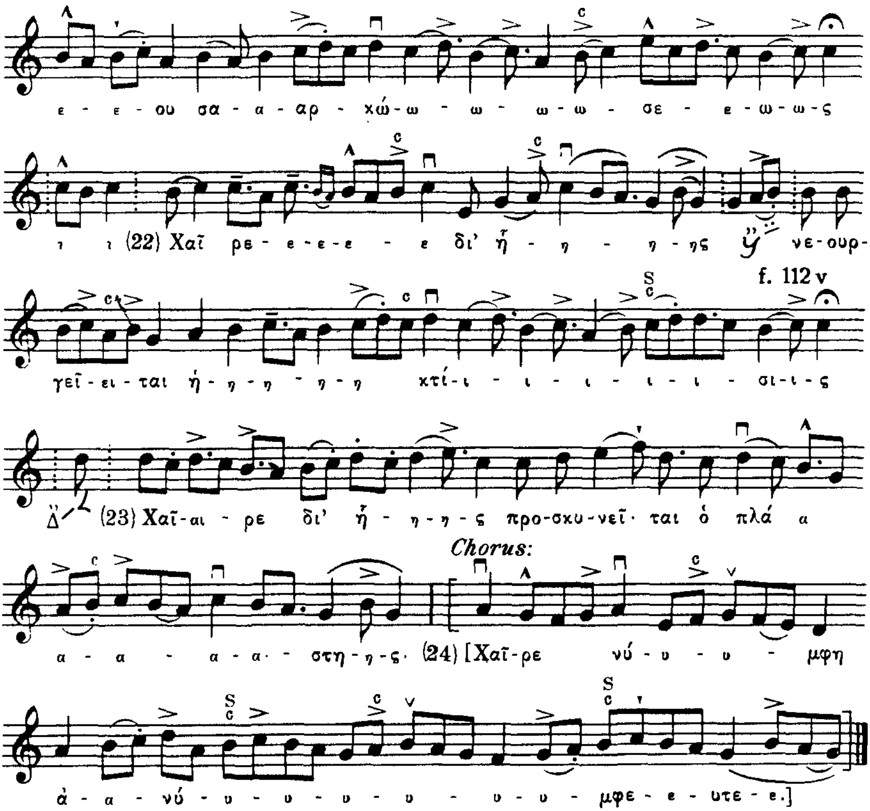

α γι ι ε (1) Ἄ - α - α-γγε - λο - ο - ο-ς πρω - το - στά - α -
α - α - α - α - α - τη - η - ς (2) οὐ - ρα - νό - ο -
ο - θεν ἐ - πέ - ε - ε - ε - ε - ε - ε - μφθη - η - η· (3) εἰ -
πεῖ - ει - ν τῇ θε - ο - τό - ο - ο - χω τὸ - ο χαῖ - αι - αι -
f. 109 v
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε
(4) χαὶ σὺν τῇ - η - η - η - ι - η ἀ - σω - ω - μά - α - τῳ φω - ω - ω -
νῇ - η - η - η - η - η - η - η - η - η - η - η (5) σω - ι -
ω - ω α ιε ια ι ε ε σω - μα - τού - ου - με - νον σέ - ε - ε θε -
ο - ρῶ - ω - ω - ω - ω - ω - ω - ν Κύ - υ - ρι -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε


(6) ἐξ - ί - στα - α - το καὶ ἵ - ι - ι - ι - ι - στα - το - ο (6a) ἐξ -
ί - ι - στα-το καὶ ἵ - στα - α - το-ο - ο (6b) ἐξ - ί - στα - α - το - ο
καὶ ἵ - ι - ι - ι-ι - ι - ι - ι - ι - ι-ι-ι-στα - α - το-ο-ο
f. 110r
(7) Ὢ κρα-υγά-α - α - ζων πρὸς αὐ-τὴ - η-ν τοι - α - α - α -
α - α - α - α - α - α - ῦτα-α-α
(8) Χαῖ-αι-αι - αι-ρε δι' ἧ - η - η - η-ς ἡ
χα-ρὰ - α - α - α ἐ - ε - κλά - α - α - α - α - α - α - α - α -
α - α - α - α - α - α - α - α - α - α - α - α - μψει-ει-
(9) Χαῖ - αι - αι - αι-αι - αι - αι αι - - αι
αι - αι-αι - αι - αι - αι - αι-αι - αι - αι - αι-αι -
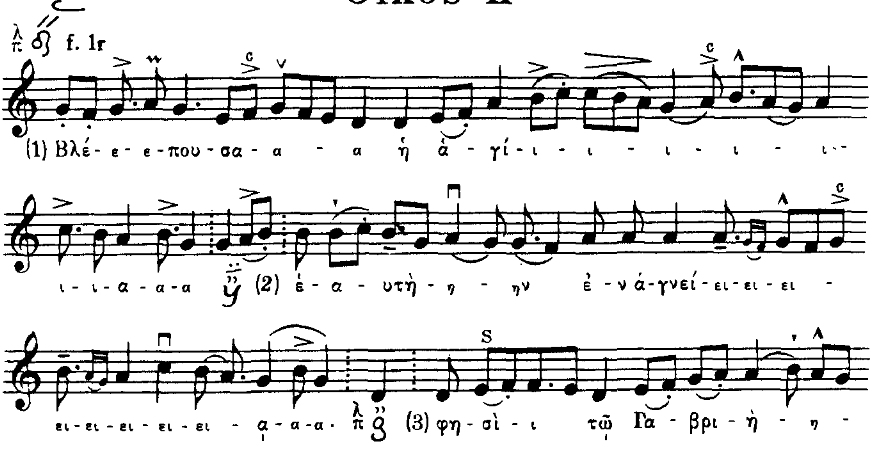

f. 110 v
ρε δι' ή - η - η - η - η - η - η - η - η-ς ή ά - ρά -
α-α έ - κλεί - ει - ει - ει - ει - ει - ει - ει-ει - ει - ει - ει -
ει - ει - ει-ει-ει - ει-ει - ει - φει-ει-ει· u α u (10) Χαῖ - ρε
τοῦ πε - ε - ε - σό - ο - ο-ν-το-ο-ς· ῢ Ἀ - δὰ - α-α-μ ή
ἀ- α - α-α - νά-α - α - α-α-α - α - α - α στα -
σι - ι - ς· (11) Χαῖ- αι - αι-αι - αι - αι - αι - αι -
αι - αι-αι-αι-αι - αι - αι - ρε - ε τῶν δα-α - α-χρύ-u-u - u -
u - u - u - u - u - u - u-u-u-u-u - u-u - ω - ω -
f. 111 r
ω - ω-ω - ω-ν τῆς Ἔ - υας ή - η - η - η - η - η λύ - u -
u-u - u - u-u-u - u - τρω - ω - ω - σι - ι - ς·
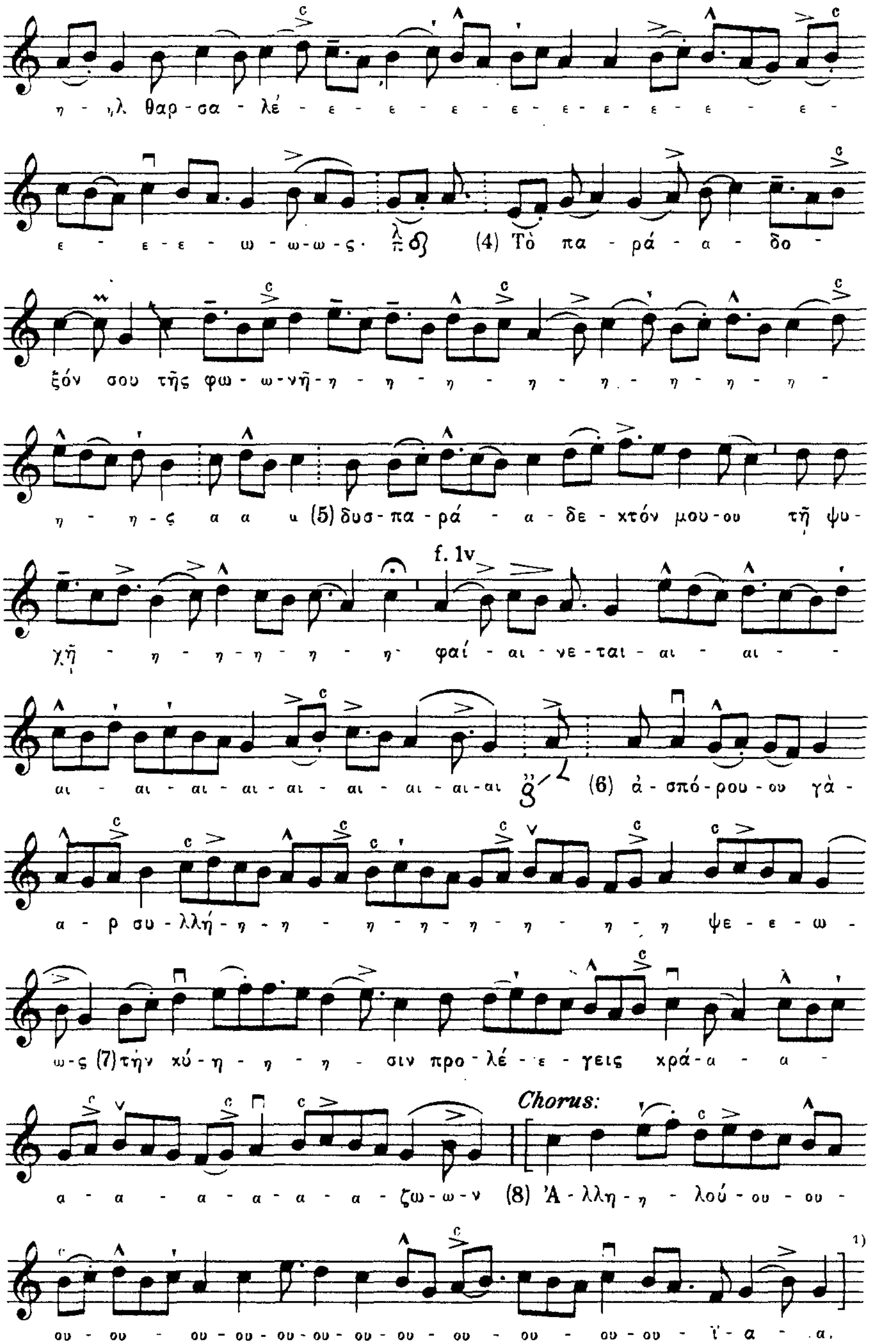

α α γι α (12) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - ρε ε ὕ - υ - υ - φο - ο - ος δυσ - α - νά - α -
α - α - α - α - α - α - α - α - α - α - α - α - βα - α -
το - ο - ο - ν (13) ἀν - θρω - πί - ι - ι - νοι - οι - οι - ς λο - γι - σμοῖ - οι - οι -
οι - οι - οι - οι - οι - ς α γι α (14) Χαῖ - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε βά - α - α - θο -
ο - ο - ς δυσ - θε - ώ - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω -
f. 111v
ω - ω - ρη - η - το - ο - ν · Δ (15) καὶ ἀ - γγέ - ε - λω -
ω - ω - ν ὀ - φθαλ - μοῖ - οι - οι - οι - οι - οι - οι - οι - οι - οι -
οι - οι - οι - οι - οι - οι - ς υ α υ (16) Χαῖ - αι - αι - αι - αι - αι -


αι - αι - αι - αι - ρε - ε· ὅ - ο - ο - ο - τι ὑ - πά -
α - ρχεις (17) βα - σι - λέ - ε - ε - ως χά - θε - ε - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ε - δρα - α - α· υ α υ (18) Χαῖ - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε ὅ - ο - ο - ο - τι βα - στά -
f. 112 r
α - ζεις (19) τὸν βα - στά - α - α - ζον - τα - α - α - α πά - α - α -
α - α - α - α - α - α - αν - τα - α (20) Χαῖ - αι - αι - αι - αι -
ρε - ε ἀ - α - στή - η - ρ ἐμ - φαί - αι - αι - νων τὸ - ο - ν ἥ -
η - η - η - η - λι - ι - ο - ον (21) Χαῖ - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε γα - α - στὴ - η - ρ ἐν - θέ -


ε - ε - ου σα - α - αρ - χώ - ω - ω - ω - ω - σε - ε - ω - ω - ς
ι ι (22) Χαῖ ρε - ε - ε - ε - ε δι' ἧ - η - η - ης ϋ νε - ουρ-
γεῖ - ει - ται ἡ - η - η - η - η κτί - ι - ι - ι - ι - ι - σι - ι - ς
f. 112 v
Δ (23) Χαῖ - αι - ρε δι' ἧ - η - η - ς προ - σκυ - νεῖ - ται ὁ πλά α
Chorus:
α - α - α - α - στη - η - ς. (24) [Χαῖ - ρε νύ - υ - υ - μφη
ἀ - α - νύ - υ - υ - υ - υ - υ - υ - μφε - ε - υτε - ε.]
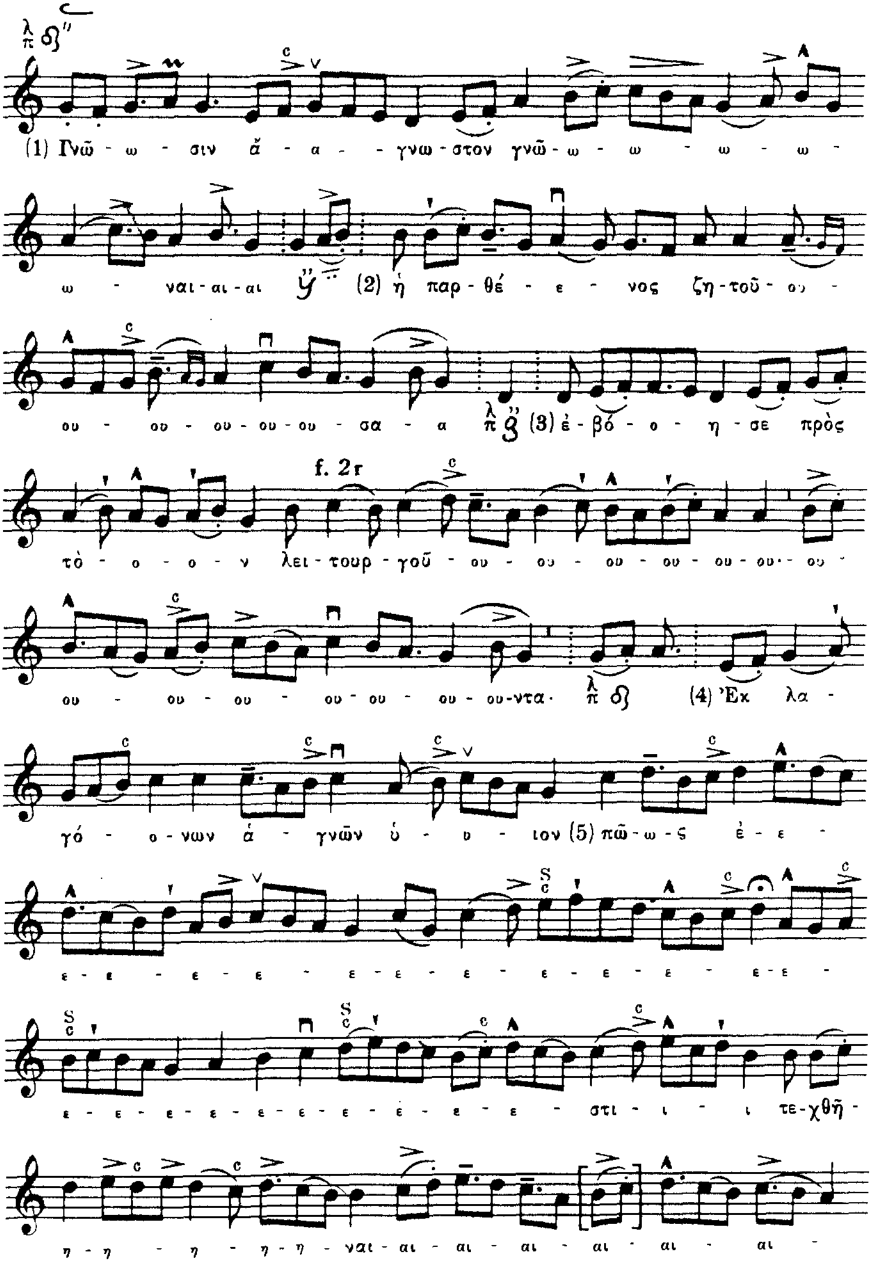
Oikos II
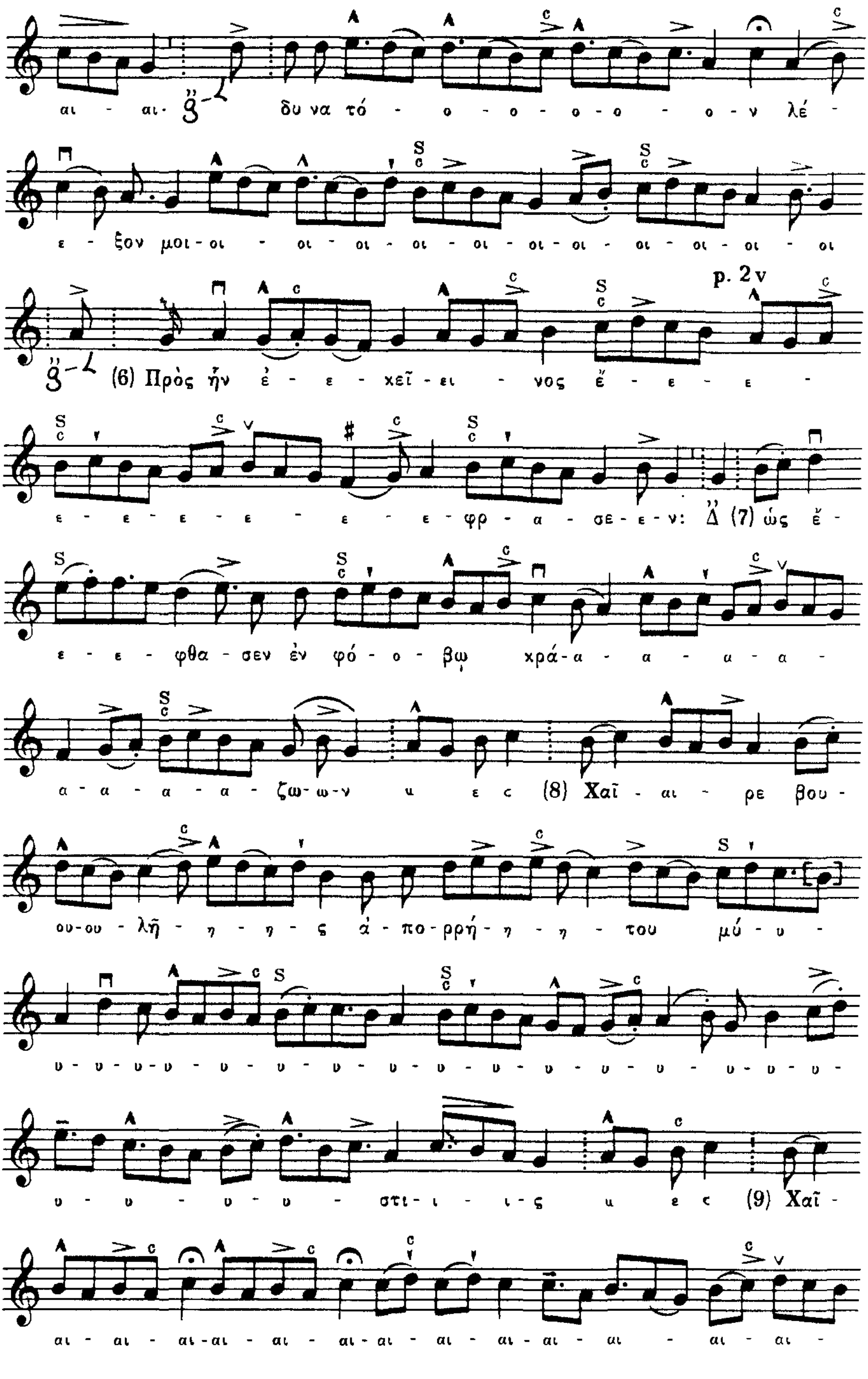

f. 1r
(1) Βλέ - ε - ε - που - σα - α - α ἡ ἀ - γί - ι - ι - ι - ι - ι -
ι - ι - α - α - α ϋ (2) ἑ - α - υτὴ - η - ην ἐ - ν ἁ - γνεί - ει - ει - ει -
ει - ει - ει - ει - ει - α - α - α - (3) φη - σὶ - ι τῷ Γα - βρι - ή - η -
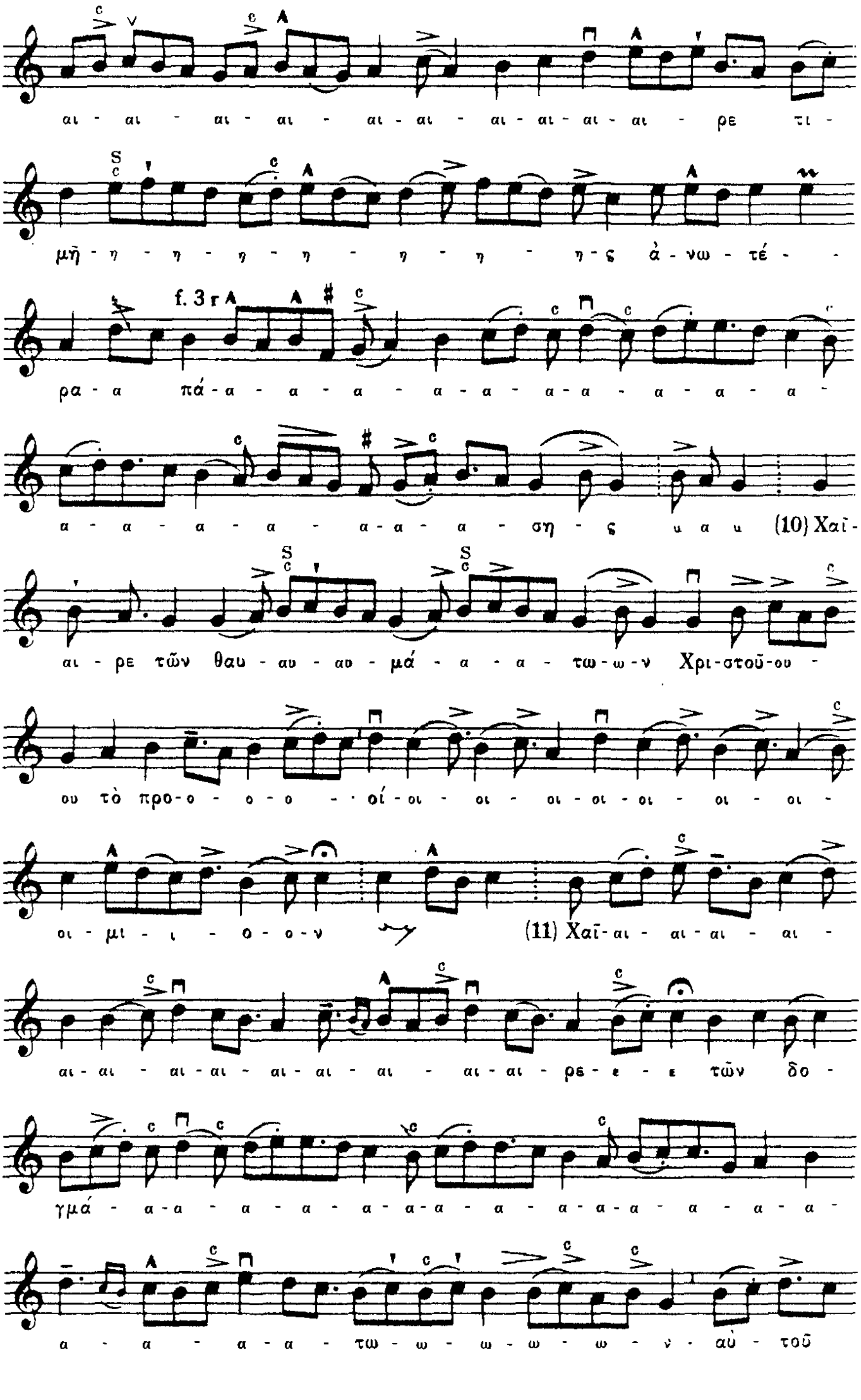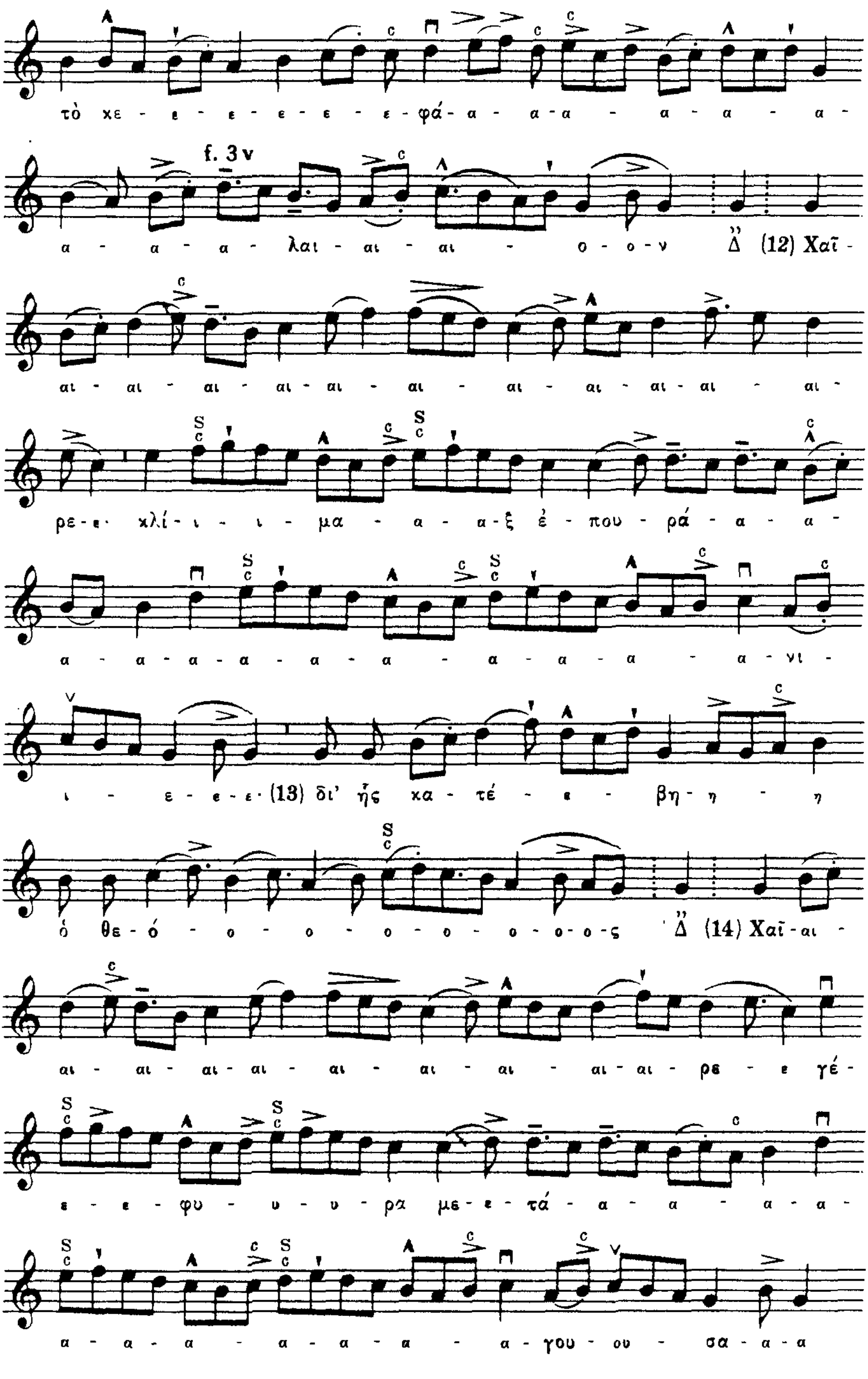


1) See note 2 p. LVII
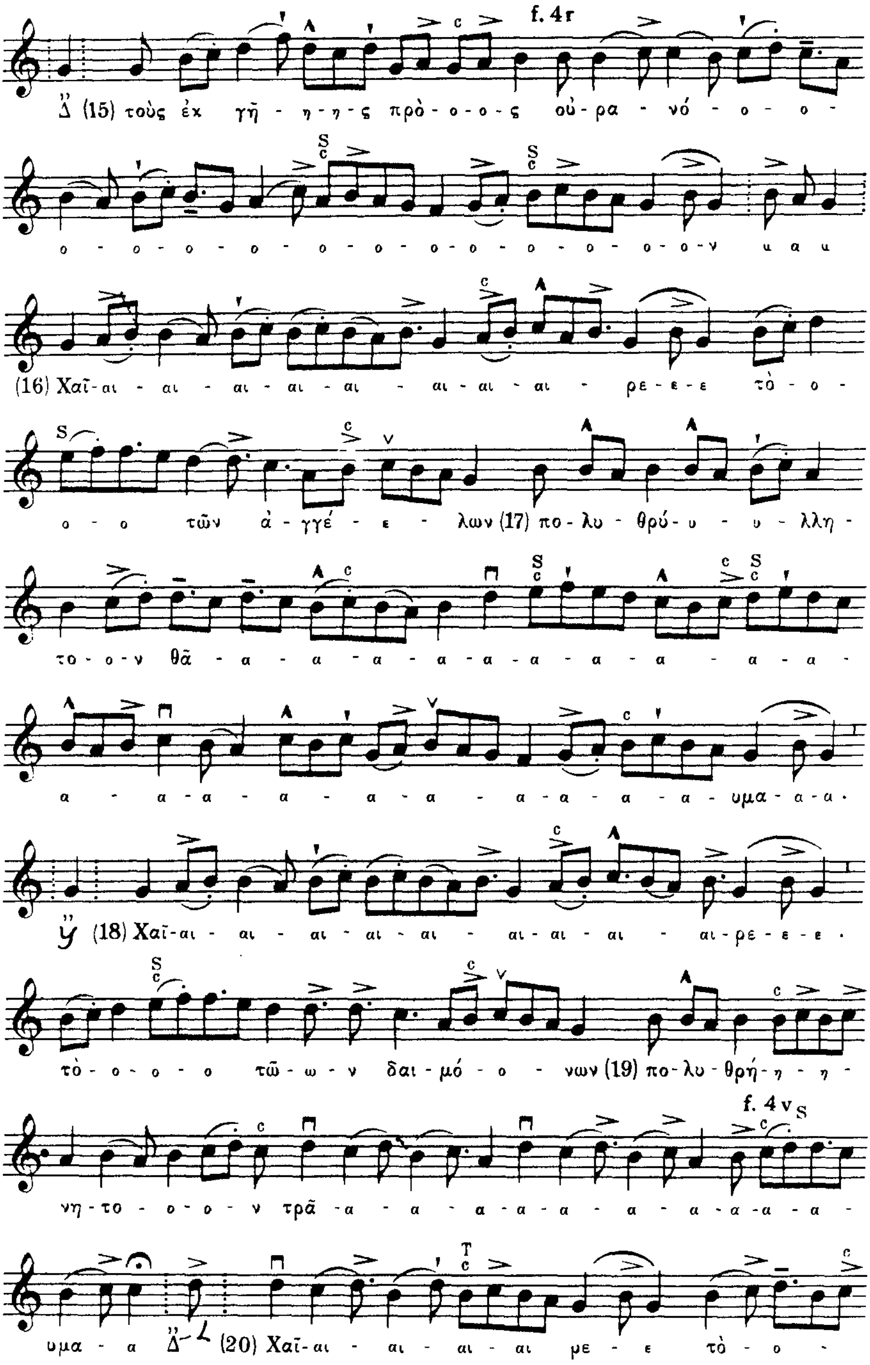
Oikos III
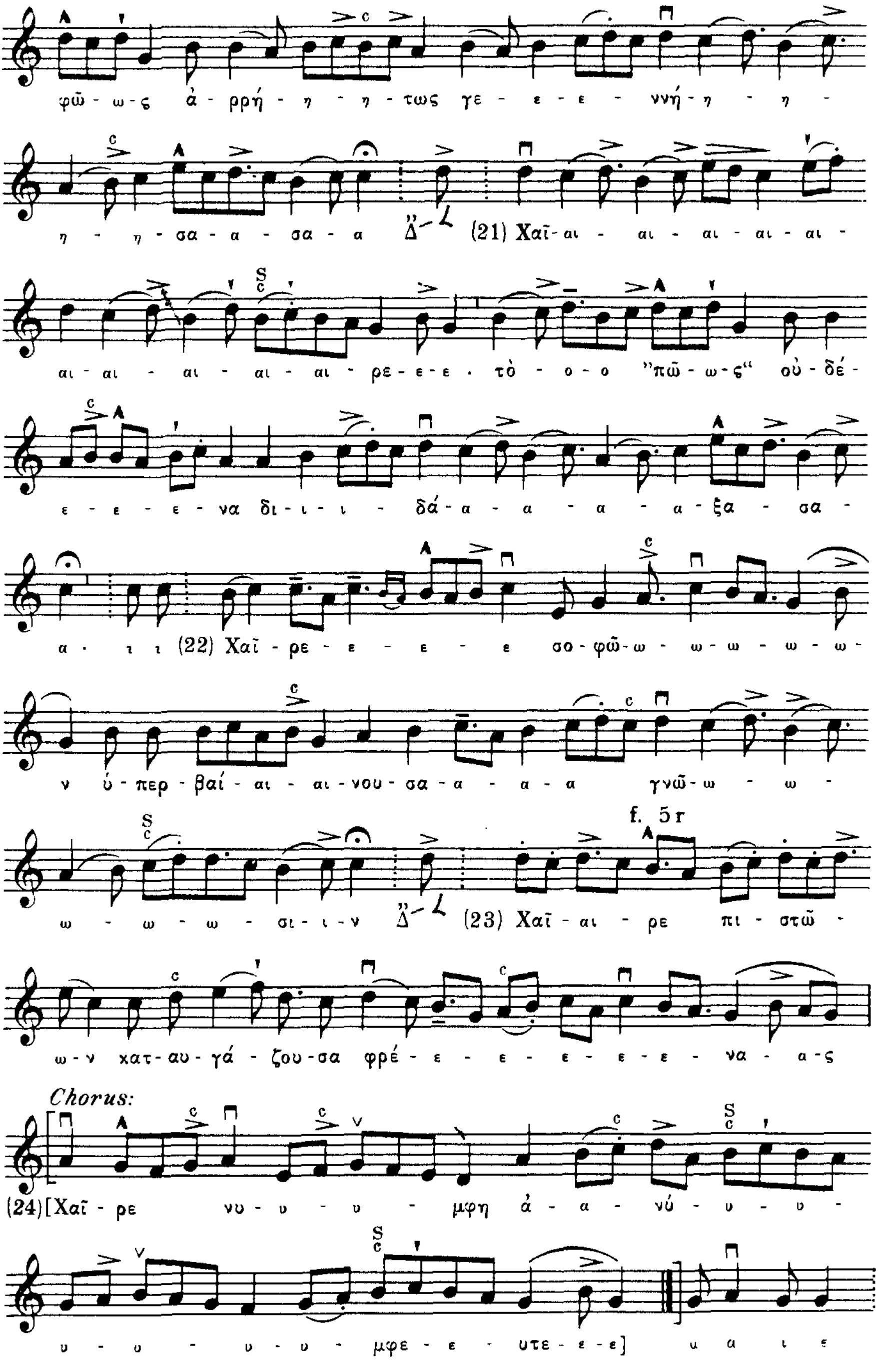

(1) Γνῶ - ω - σιν ἄ - α - - γνω - στον γνῶ - ω - ω - ω - ω -
ω - ναι - αι - αι (2) ἡ παρ - θέ - ε - νος ζη - τοῦ - ου -
ου - ου - ου - ου - ου - σα - α (3) ἐ - βό - ο - η - σε πρὸς
f. 2r
τὸ - ο - ο - ν λει - τουρ - γοῦ - ου - ου - ου - ου - ου - ου - ου -
ου - ου - ου - ου - ου - ου - ου-ντα· (4) Ἐκ λα -
γό - ο - νων ἁ - γνῶν ὑ - υ - ιον (5) πῶ - ω - ς ἐ - ε -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - στι - ι - ι τε-χθῆ -
η - η - η - η - η - ναι - αι - αι - αι - αι - αι - αι -


αι - αι· δυ να τό - ο - ο - ο - ο - ο - ν λέ -
ε - ξον μοι - οι - οι - οι - οι - οι - οι - οι - οι - οι - οι - οι
p. 2v
(6) Πρὸς ἣν ἐ - ε - χεῖ - ει - νος ἔ - ε - ε -
ε - ε - ε - ε - ε - ε - φρ - α - σε - ε - ν: (7) ὡς ἔ -
ε - ε - φθα - σεν ἐν φό - ο - βῳ χρά - α - α - α - α -
α - α - α - α - ζω - ω - ν υ ε ς (8) Χαῖ - αι - ρε βου -
ου - ου - λῆ - η - η - ς ἀ - πο - ρρή - η - η - του μύ - υ -
υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ -
υ - υ - υ - υ - στι - ι - ι - ς υ ε ς (9) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
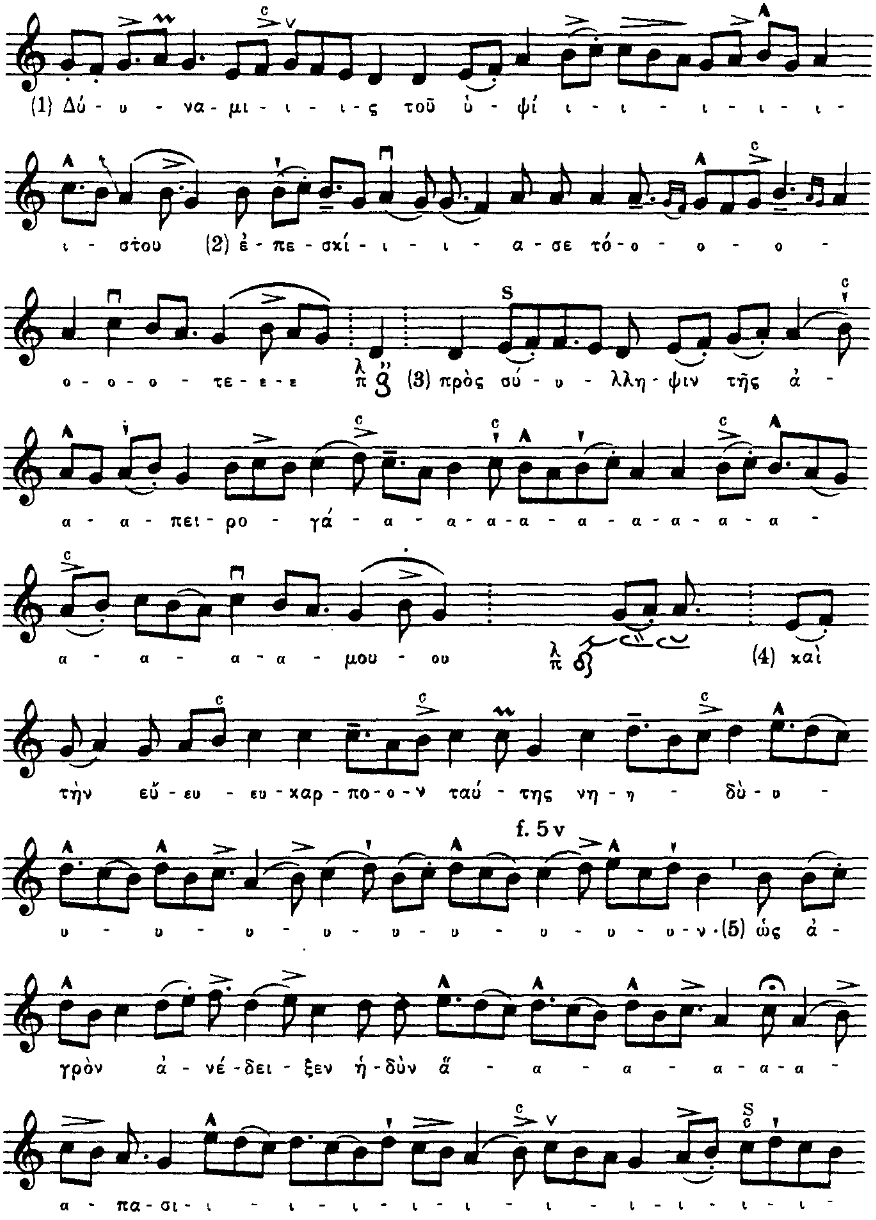

αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε τι -
μῆ - η - η - η - η - η - η - η - ς ἀ - νω - τέ - -
ρα - α πά - α - α - α - α - α - α - α - α - α -
α - α - α - α - α - α - ση - ς υ α υ (10) Χαῖ -
αι - ρε τῶν θαυ - αυ - αυ - μά - α - α - τω - ω - ν Χρι - στοῦ - ου -
ου τὸ προ - ο - ο - ο - οί - οι - οι - οι - οι - οι - οι - οι -
οι - μι - ι - ο - ο - ν (11) Χαῖ - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε τῶν δο -
γμά - α - α - α - α - α - α - α - α - α - α - α - α -
α - α - α - α - τω - ω - ω - ω - ω - ν - αὐ - τοῦ
f. 3 r

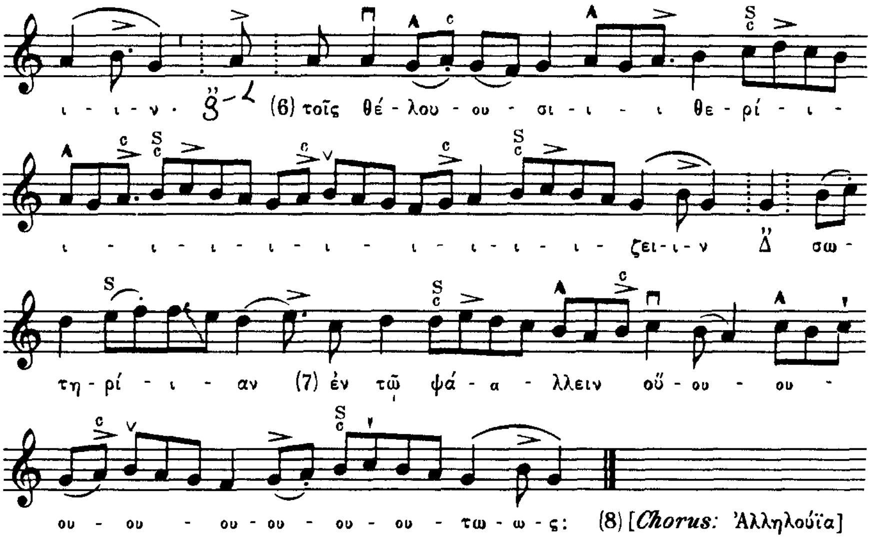

τὸ χε - ε - ε - ε - ε - ε - φά - α - α - α - α - α - α
f. 3v
α - α - α - λαι - αι - αι - ο - ο - ν Δ̈ (12) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
ρε - ε· χλί - ι - ι - μα - α - α - ξ ἐ - που - ρά - α - α -
α - α - α - α - α - α - α - α - α - α - νι -
ι - ε - ε - ε· (13) δι' ἧς κα - τέ - ε - βη - η - η
ὁ θε - ό - ο - ο - ο - ο - ο - ο - ς Δ̈ (14) Χαῖ - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε γέ -
ε - ε - φυ - υ - υ - ρα με - ε - τά - α - α - α - α -
α - α - α - α - α - α - α - γου - ου - σα - α - α


f. 4r
(15) τοὺς ἐκ γῆ - η - η - ς πρὸ - ο - ο - ς οὐ - ρα - νό - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ν κ α κ
(16) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε τὸ - ο -
ο - ο τῶν ἀ - γγέ - ε - λων (17) πο - λυ - θρύ - υ - υ - λλη -
το - ο - ν θᾶ - α - α - α - α - α - α - α - α - α - α -
α - α - α - α - α - α - α - α - α - α - α - υμα - α - α -
(18) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε -
τὸ - ο - ο - ο τῶ - ω - ν δαι - μό - ο - νων (19) πο - λυ - θρή - η - η -
f. 4v
νη - το - ο - ο - ν τρᾶ - α - α - α - α - α - α - α - α - α - α -
υμα - α (20) Χαῖ - αι - αι - αι - αι με - ε τὸ - ο -
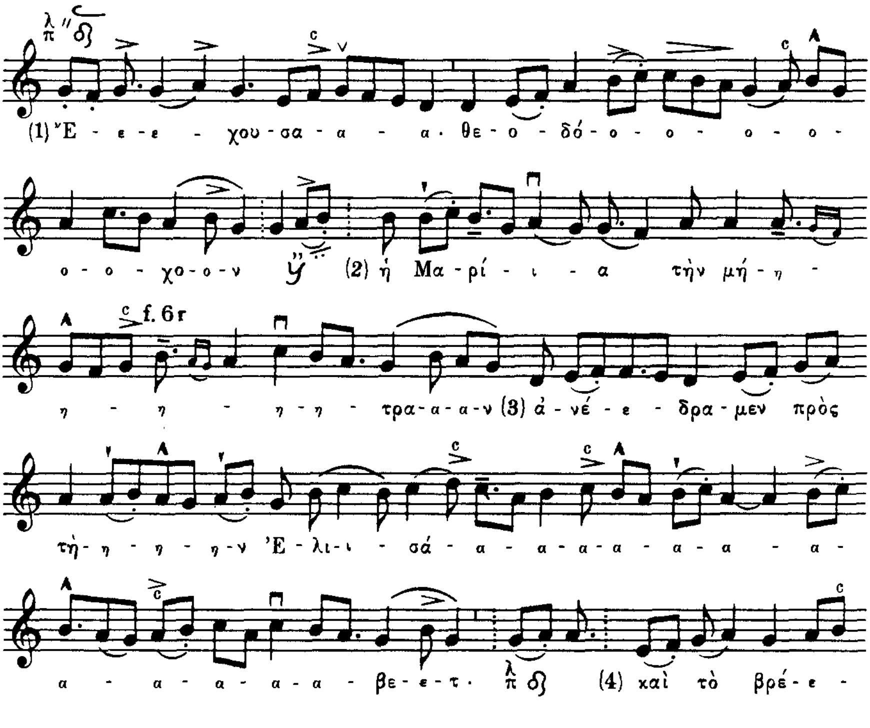

φῶ - ω - ς ἀ - ρρή - η - η - τως γε - ε - ε - ννή - η - η -
η - η - σα - α - σα - α Δ̈ (21) Χαῖ - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - ρε - ε - ε . τὸ - ο - ο "πῶ - ω - ς" οὐ - δέ -
ε - ε - ε - να δι - ι - ι - δά - α - α - α - α - ξα - σα -
α · ι ι (22) Χαῖ - ρε - ε - ε - ε σο - φῶ - ω - ω - ω - ω - ω -
ν ὑ - περ - βαί - αι - αι - νου - σα - α - α - α γνῶ - ω - ω -
f. 5r
ω - ω - ω - σι - ι - ν Δ̈ (23) Χαῖ - αι - ρε πι - στῶ -
ω - ν κατ - αυ - γά - ζου - σα φρέ - ε - ε - ε - ε - ε - να - α - ς
Chorus:
(24)[Χαῖ - ρε νυ - υ - υ - μφη ἀ - α - νύ - υ - υ -
υ - υ - υ - υ - μφε - ε - υτε - ε - ε] υ α ι ε
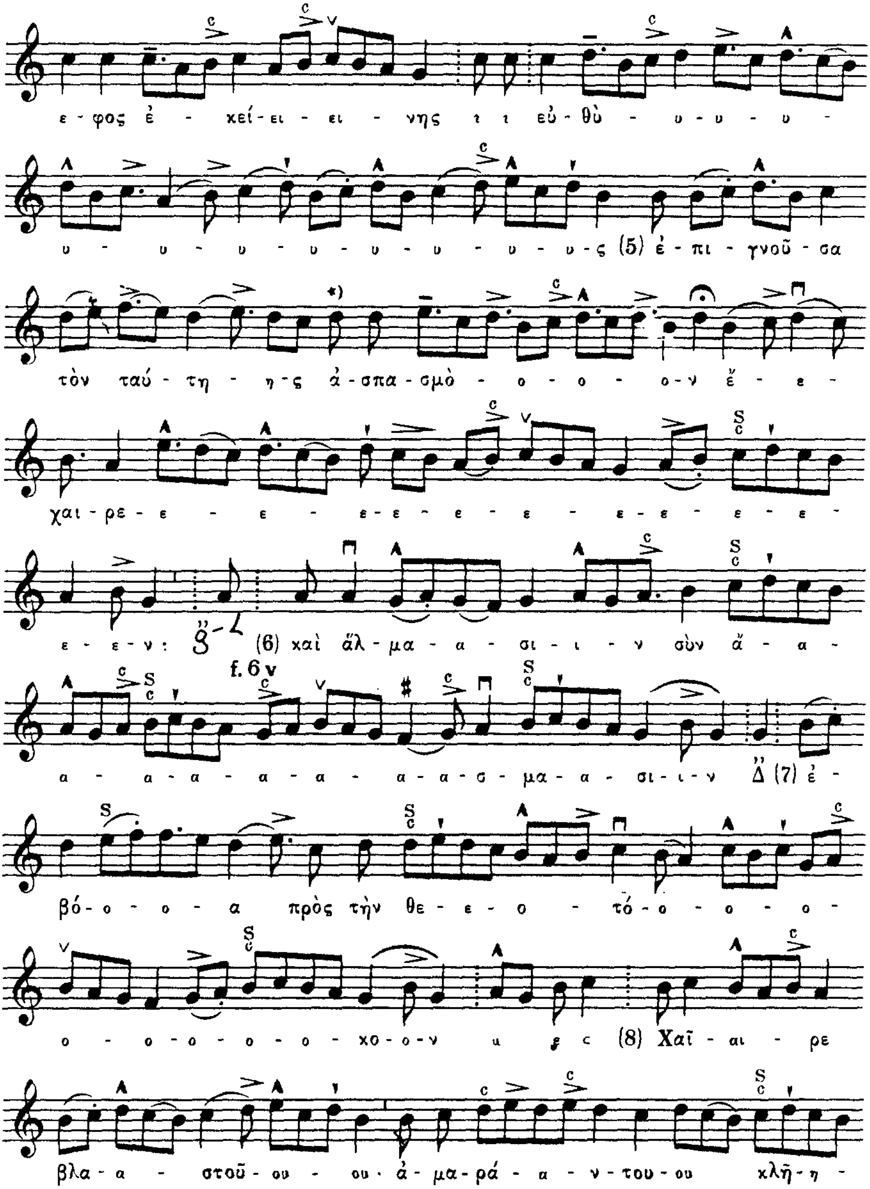
Oikos IV


(1) Δύ - υ - να - μι - ι - ι - ς τοῦ ὑ - ψί ι - ι - ι - ι - ι -
ι - στοὺ (2) ἐ - πε - σκί - ι - ι - α - σε τό - ο - ο - ο -
ο - ο - ο - τε - ε - ε (3) πρὸς σύ - υ - λλη - ψιν τῆς ἀ -
α - α - πει - ρο - γά - α - α - α - α - α - α - α - α -
α - α - α - α - μου - ου (4) καὶ
τὴν εὔ - ευ - ευ - καρ - πο - ο - ν ταύ - της νη - η - δὺ - υ -
f. 5v
υ - υ - υ - υ - υ - υ - υ - υ - υ - ν · (5) ὡς ἀ -
γρὸν ἀ - νέ - δει - ξεν ἡ - δὺν ἅ - α - α - α - α - α -
α - πα - σι - ι - ι - ι - ι - ι - ι - ι - ι - ι -

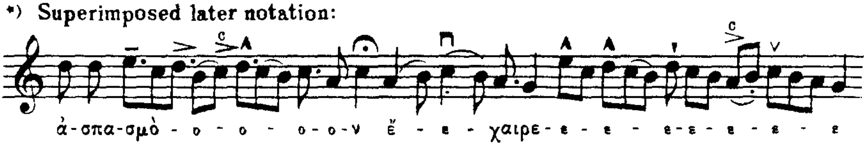

ι - ι - ν · (6) τοῖς θέ - λου - ου - σι - ι - ι θε - ρί - ι -
ι - ι - ι - ι - ι - ι - ι - ι - ι - ζει - ι - ν σω -
τη - ρί - ι - αν (7) ἐν τῷ ψά - α - λλειν οὕ - ου - ου -
ου - ου - ου - ου - ου - ου - τω - ω - ς: (8) [*Chorus:* Ἀλληλούϊα]
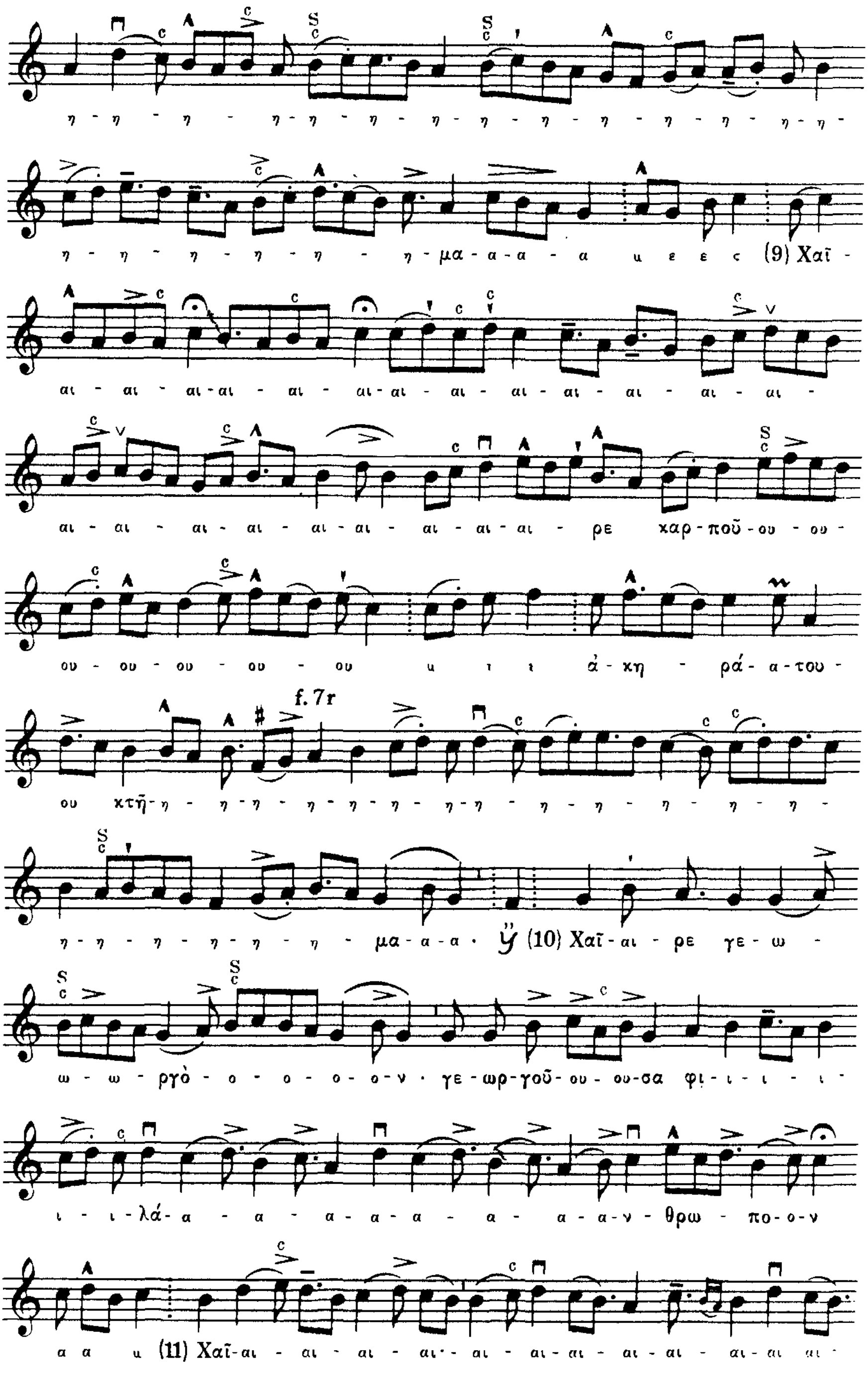
Oikos V
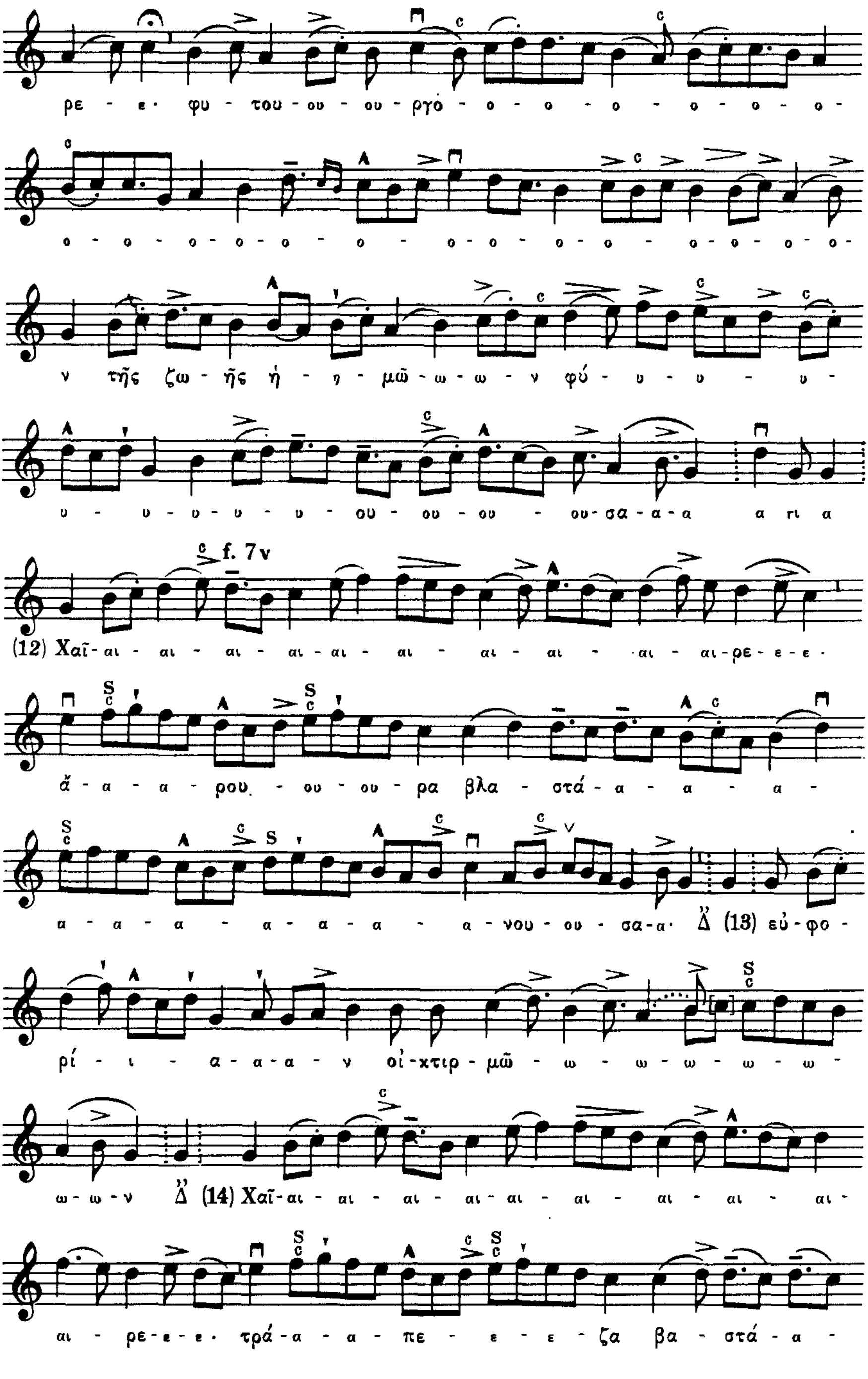

(1) Ἔ - ε - ε - χου - σα - α - α · θε - ο - δό - ο - ο - ο - ο -
ο - ο - χο - ο - ν (2) ἡ Μα - ρί - ι - α τὴν μή - η -
f. 6r
η - η - η - η - τρα - α - α - ν (3) ἀ - νέ - ε - δρα - μεν πρὸς
τὴ - η - η - η - ν Ἐ - λι - ι - σά - α - α - α - α - α - α -
α - α - α - α - α - βε - ε - τ · (4) καὶ τὸ βρέ - ε -
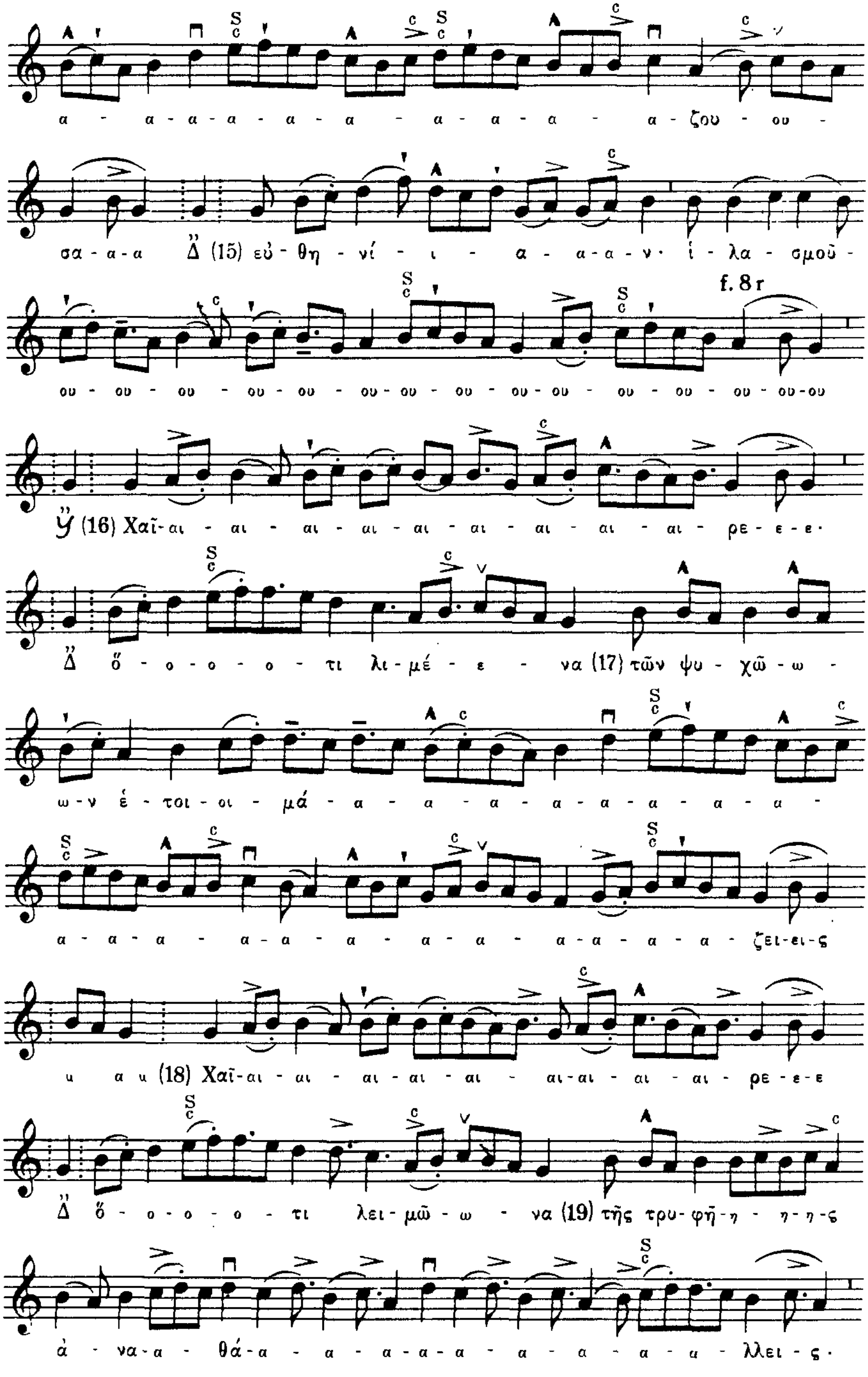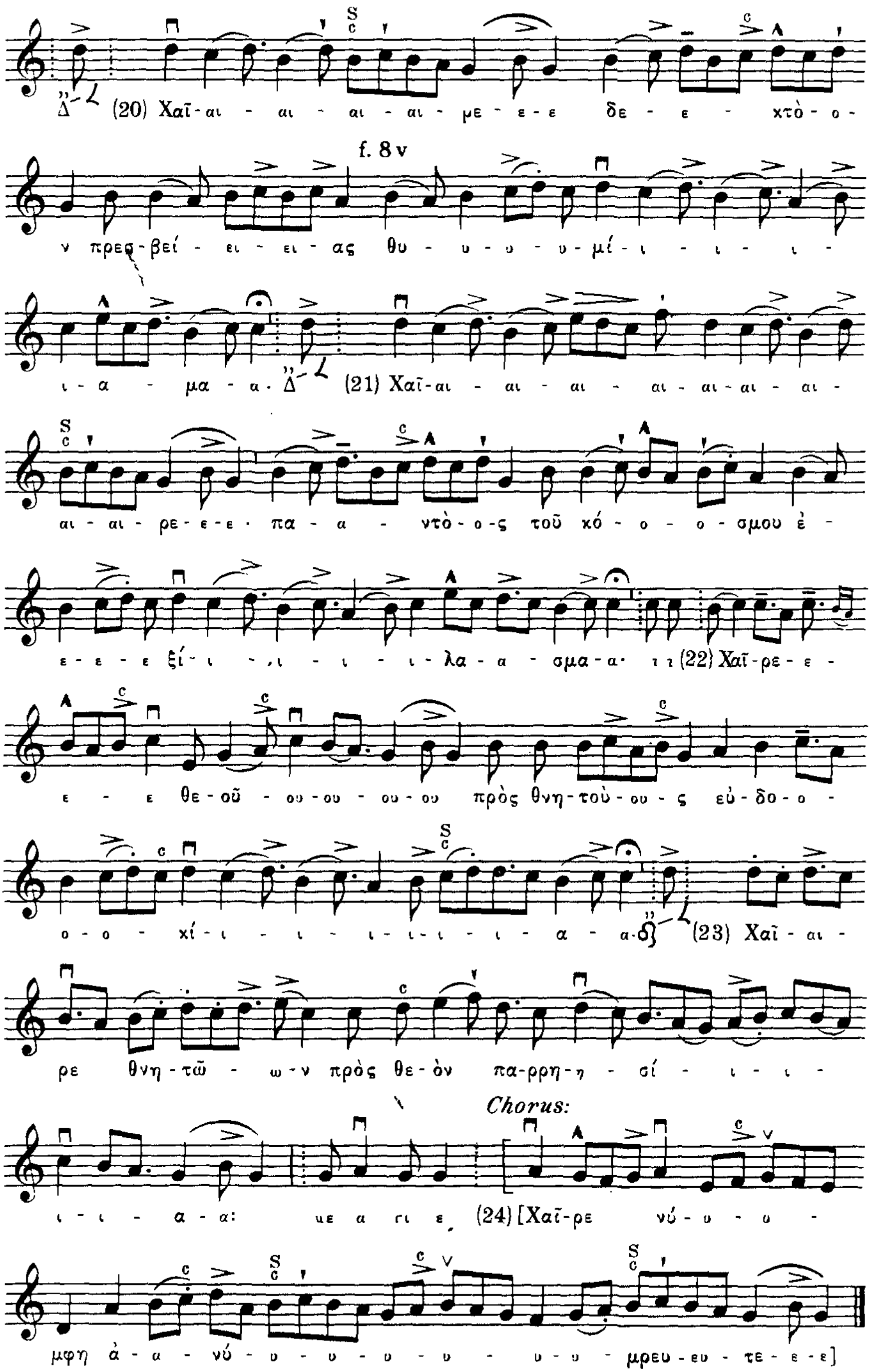


*) Superimposed later notation:
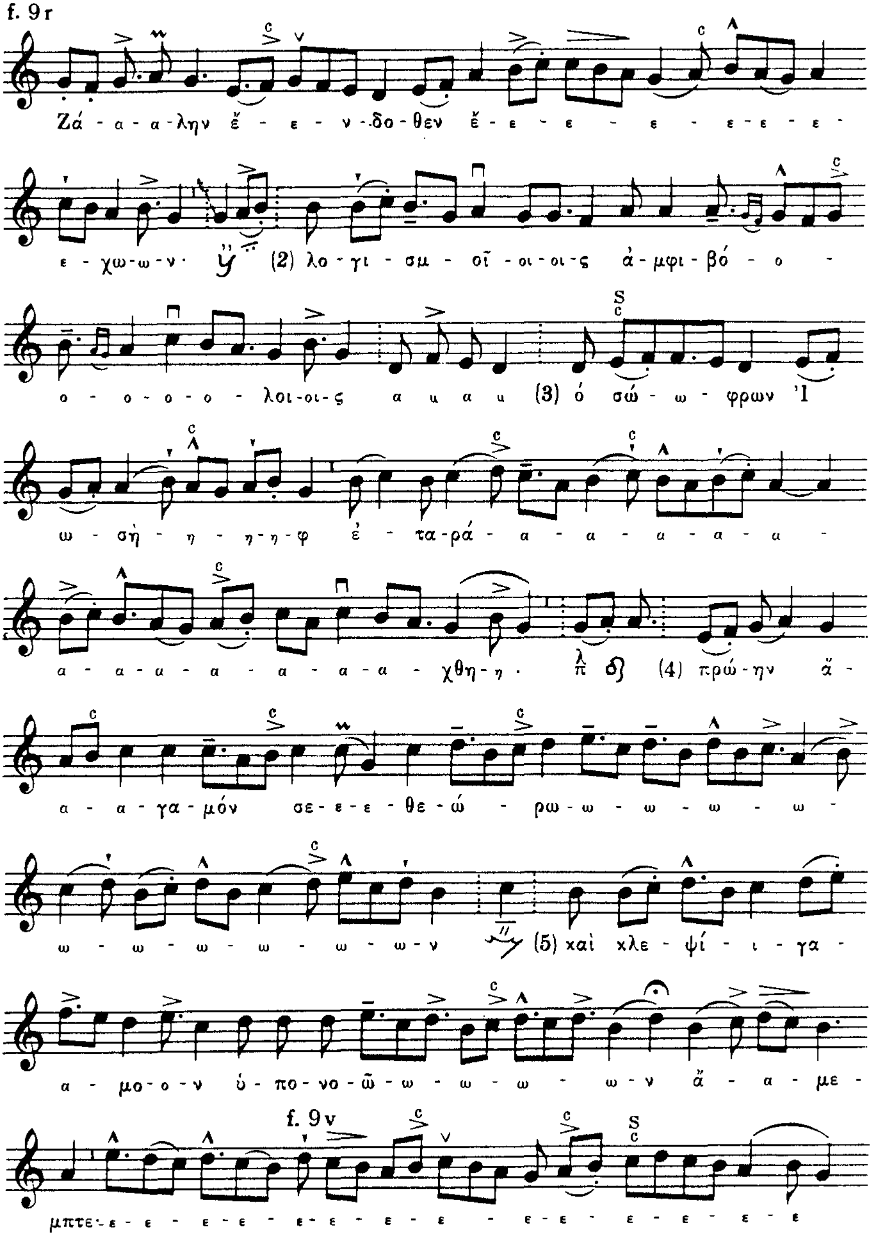



η - η - η - η - η - η - η - η - η - η - η - η - η - η
η - η - η - η - η - η - μα - α - α - α υ ε ε ς (9) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε χαρ - ποῦ - ου - ου -
ου - ου - ου - ου - ου υ ι ι ἀ - κη - ρά - α - του -
ου κτῆ - η - η - η - η - η - η - η - η - η - η - η - η -
η - η - η - η - η - η - μα - α - α · ὔ (10) Χαῖ - αι - ρε γε - ω -
ω - ω - ργὸ - ο - ο - ο - ο - ν · γε - ωρ - γοῦ - ου - ου - σα φι - ι - ι - ι -
ι - ι - λά - α - α - α - α - α - α - α - α - ν - θρω - πο - ο - ν
α α υ (11) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι αι -
f. 7r

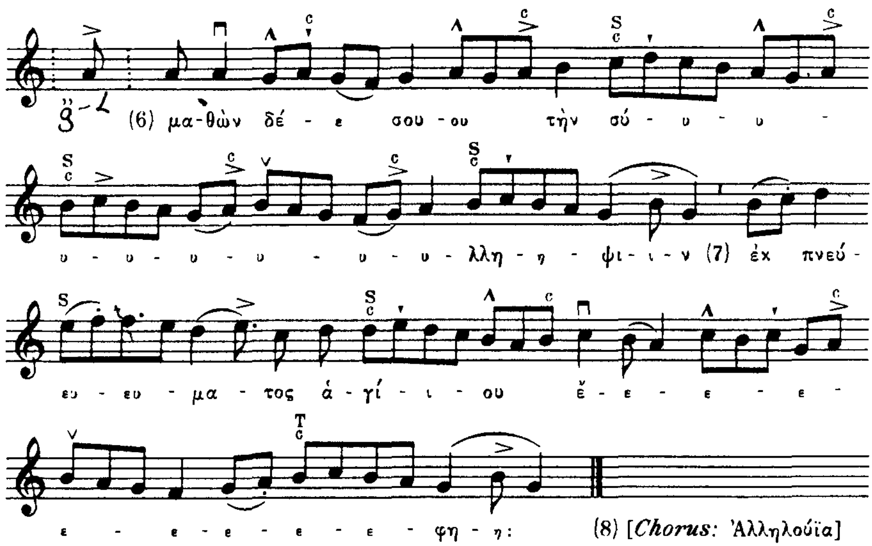

ρε - ε· φυ - του - ου - ου - ργό - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ν τῆς ζω - ῆς ἡ - η - μῶ - ω - ω - ν φύ - υ - υ - υ -
υ - υ - υ - υ - υ - ου - ου - ου - ου - σα - α - α α τι α
(12) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - ·αι - αι - ρε - ε - ε·
ἄ - α - α - ρου - ου - ου - ρα βλα - στά - α - α - α -
α - α - α - α - α - α - α - νου - ου - σα - α· Δ (13) εὐ - φο -
ρί - ι - α - α - α - ν οἰ - κτιρ - μῶ - ω - ω - ω - ω - ω -
ω - ω - ν Δ (14) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - ρε - ε - ε· τρά - α - α - πε - ε - ε - ζα βα - στά - α -
f. 7v


α - α - α - α - α - α - α - α - α - α - α - ζου - ου -
σα - α - α Δ̈ (15) εὐ - θη - νί - ι - α - α - α - ν· ἰ - λα - σμοῦ -
f. 8r
ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου-ου
Ӱ (16) Χαῖ-αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε·
Δ̈ ὅ - ο - ο - ο - τι λι - μέ - ε - να (17) τῶν ψυ - χῶ - ω -
ω - ν ἑ - τοι - οι - μά - α - α - α - α - α - α - α - α -
α - α - α - α - α - α - α - α - α - α - α - α - ζει-ει-ς
ι α ι (18) Χαῖ-αι - αι - αι-αι - αι - αι-αι - αι - αι - ρε - ε - ε
Δ̈ ὅ - ο - ο - ο - τι λει - μῶ - ω - να (19) τῆς τρυ-φῆ-η - η-η-ς
ἀ - να-α - θά-α - α - α-α-α - α - α - α - α - λει - ς·
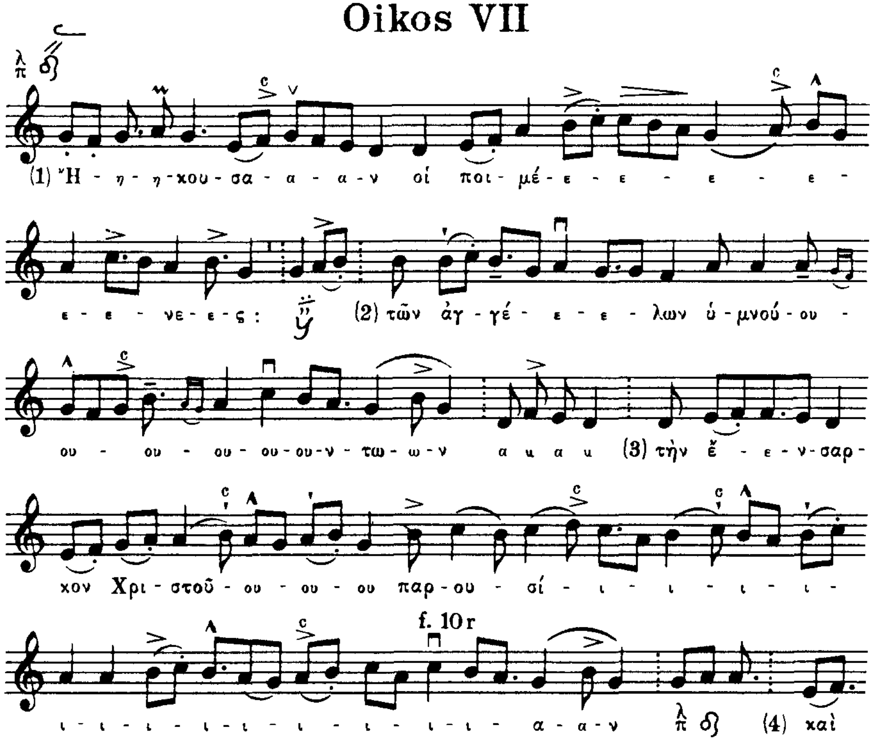

(20) Χαῖ - αι - αι - αι - αι - με - ε - ε δε - ε - χτὸ - ο -
f. 8 v
ν πρεσ - βεί - ει - ει - ας θυ - υ - υ - υ - μί - ι - ι - ι -
ι - α - μα - α · (21) Χαῖ - αι - αι - αι - αι - αι - αι - αι -
αι - αι - ρε - ε - ε · πα - α - ντὸ - ο - ς τοῦ κό - ο - ο - σμου ἐ -
ε - ε - ε ξί - ι - ι - ι - ι - λα - α - σμα - α · ι ι (22) Χαῖ - ρε - ε -
ε - ε θε - οῦ - ου - ου - ου - ου πρὸς θνη - τοὺ - ου - ς εὐ - δο - ο -
ο - ο - χί - ι - ι - ι - ι - ι - ι - ι - α - α · (23) Χαῖ - αι -
ρε θνη - τῶ - ω - ν πρὸς θε - ὸν παρρη - η - σί - ι - ι -
Chorus:
ι - ι - α - α: (24) [Χαῖ - ρε νύ - υ - υ -
μφη ἀ - α - νύ - υ - υ - υ - υ - υ - υ - μφευ - ευ - τε - ε - ε]
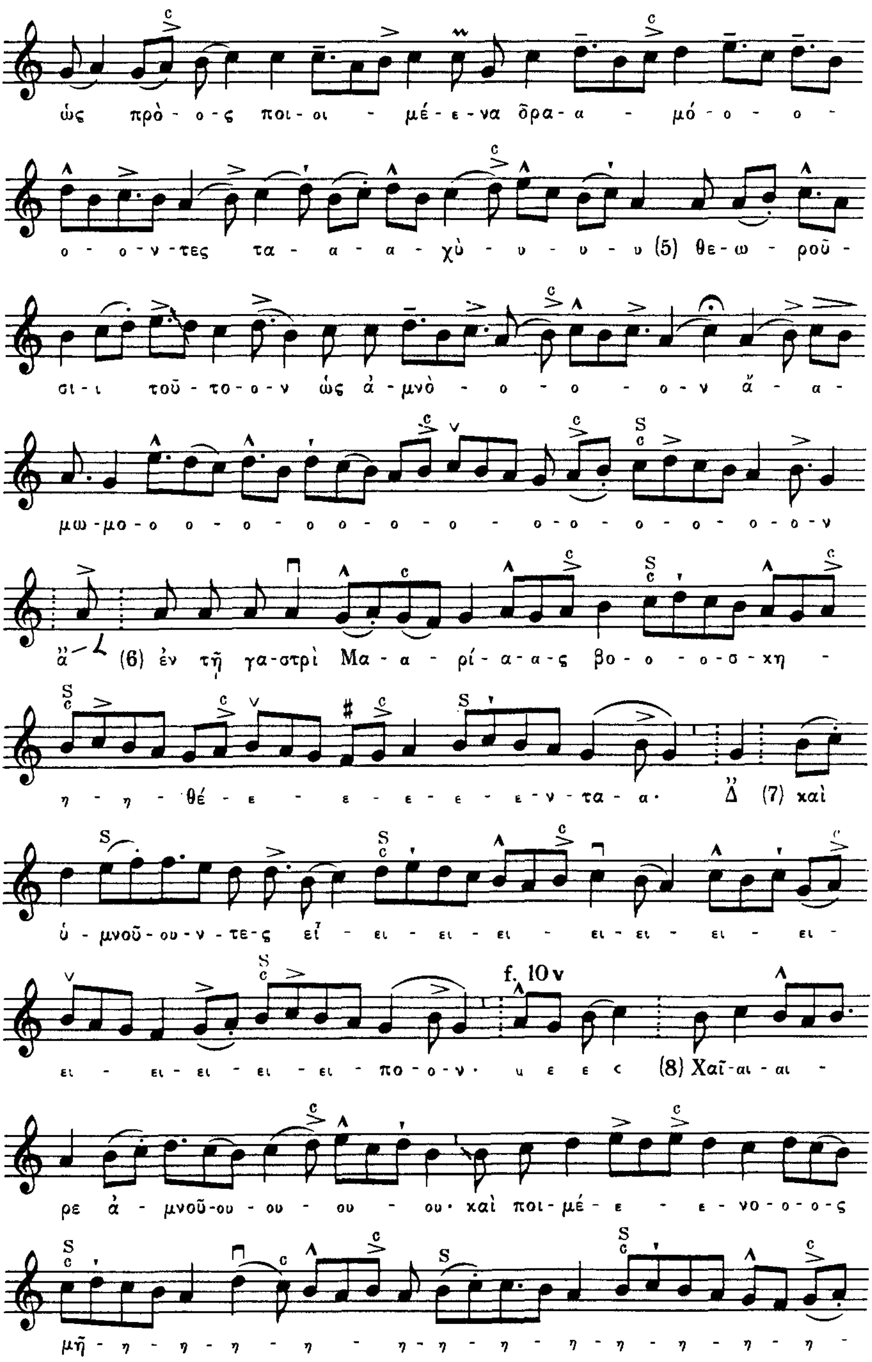
Oikos VI
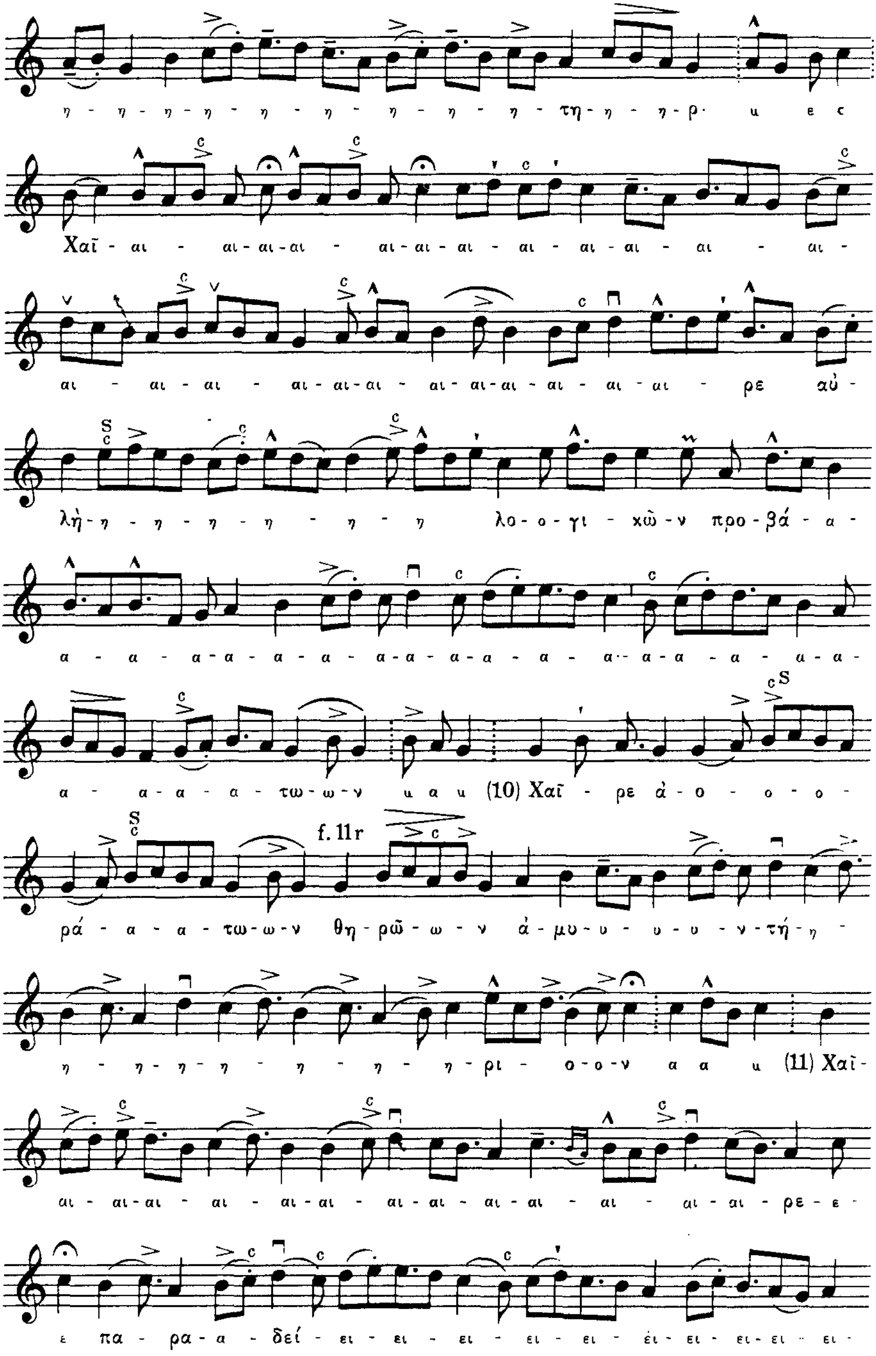

f. 9r
Ζά - α - α - λην ἔ - ε - ν -δο - θεν ἔ - ε - ε - ε - ε - ε - ε -
ε - χω - ω - ν (2) λο - γι - σμ - οῖ - οι - οι - ς ἀ - μφι - βό - ο -
ο - ο - ο - ο - λοι - οι - ς α υ α υ (3) ὁ σώ - ω - φρων Ἰ
ω - σὴ - η - η - η - φ ἐ - τα - ρά - α - α - α - α - α -
α - α - α - α - α - α - α - χθη - η (4) πρώ - ην ἄ -
α - α - γα - μόν σε - ε - ε - θε - ώ - ρω - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ν (5) καὶ κλε - ψί - ι - γα -
α - μο - ο - ν ὑ - πο - νο - ῶ - ω - ω - ω - ω - ν ἄ - α - με -
f. 9v
μπτε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε
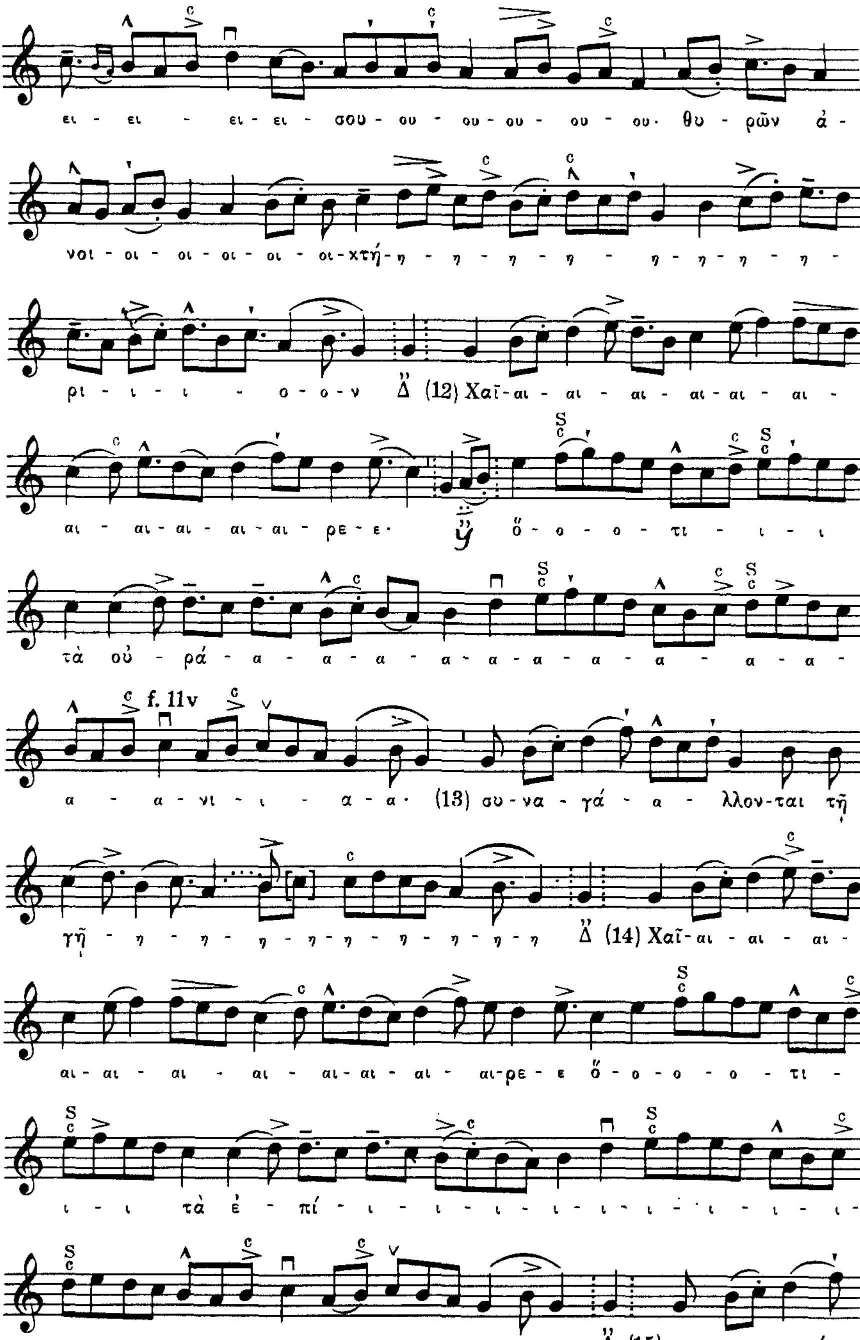

(6) μα-θὼν δέ - ε σου - ου τὴν σύ - υ - υ -
υ - υ - υ - υ - υ - υ - λλη - η - φι - ι - ν (7) ἐκ πνεύ -
ευ - ευ - μα - τος ἁ - γί - ι - ου ἔ - ε - ε - ε -
ε - ε - ε - ε - ε - φη - η:
(8) [Chorus: Ἀλληλούϊα]
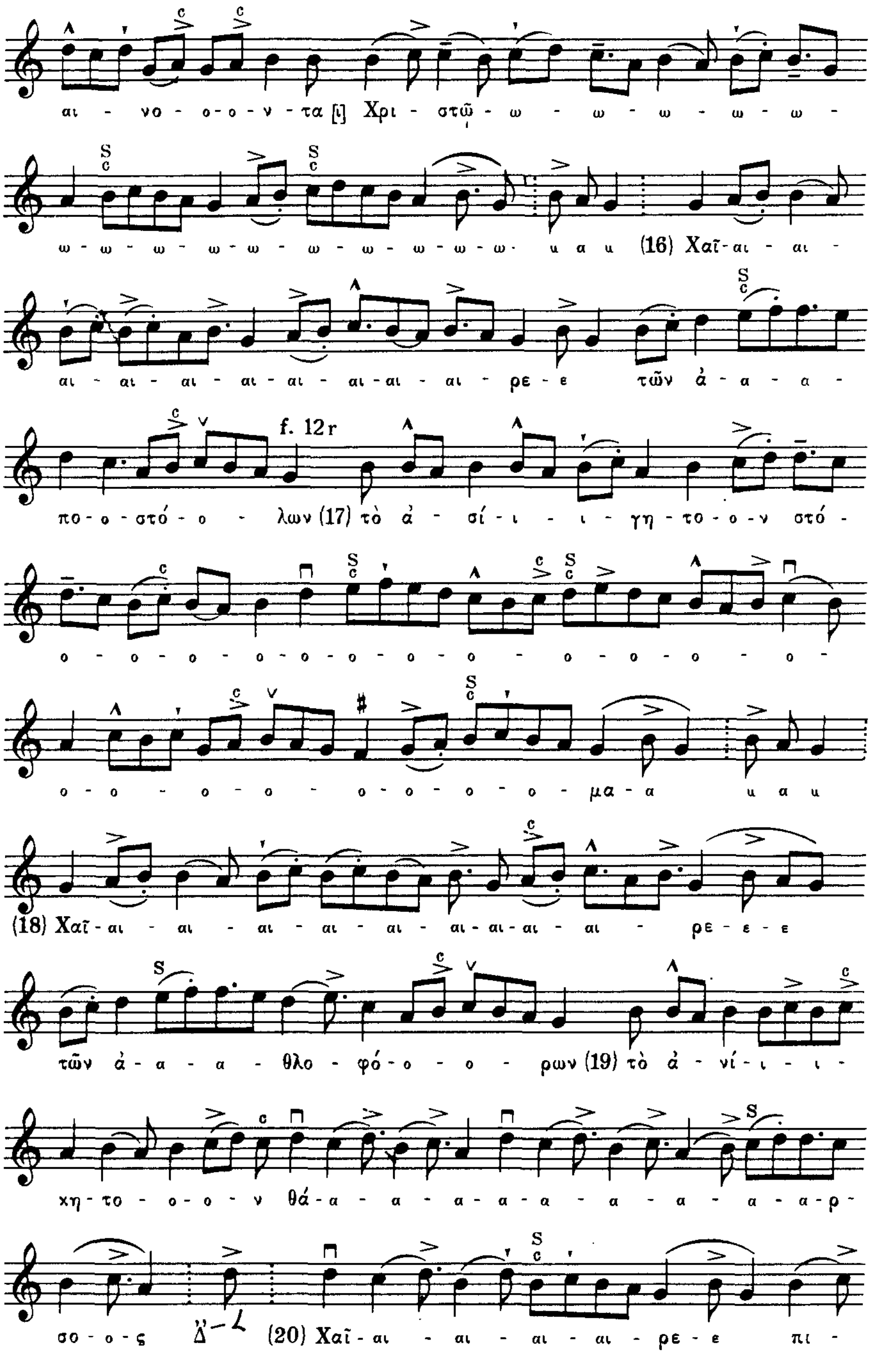
Oikos VII
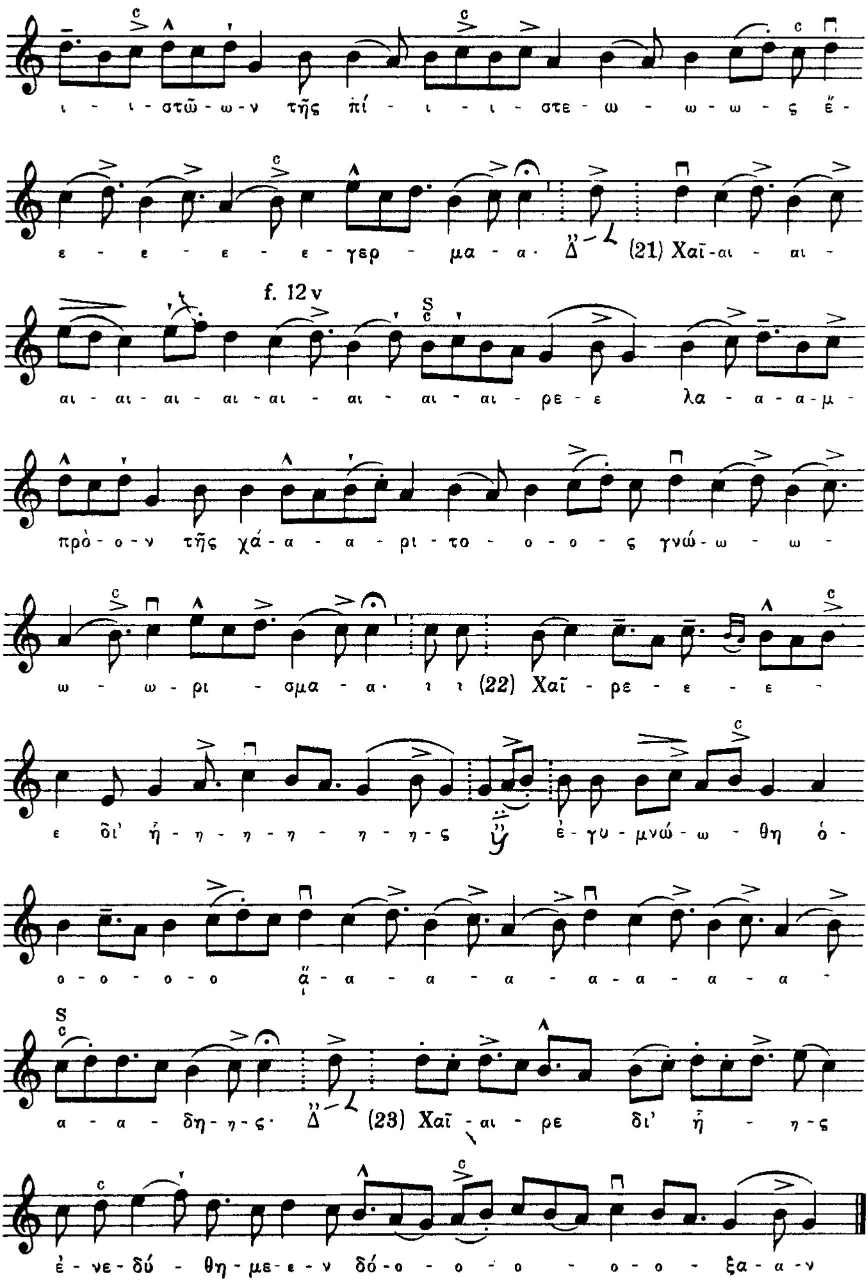

(1) Ἤ - η - η - κου - σα - α - α - ν οἱ ποι - μέ - ε - ε - ε - ε -
ε - ε - νε - ε - ς: (2) τῶν ἀγ - γέ - ε - ε - λων ὑ - μνού - ου -
ου - ου - ου - ου - ου - ν - τω - ω - ν α υ α υ (3) τὴν ἔ - ε - ν - σαρ -
χον Χρι - στοῦ - ου - ου - ου παρ - ου - σί - ι - ι - ι - ι -
f. 10r
ι - ι - ι - ι - ι - ι - ι - ι - ι - α - α - ν (4) καὶ


ὡς πρὸ - ο - ς ποι - οι - μέ - ε - να ὄρα - α - μό - ο - ο -
ο - ο - ν - τες τα - α - α - χὺ - υ - υ - υ (5) θε - ω - ροῦ -
σι - ι τοῦ - το - ο - ν ὡς ἀ - μνὸ - ο - ο - ο - ν ἄ - α -
μω - μο - ο ο - ο - ο ο - ο - ο - ο - ο - ο - ο - ο - ο - ν
ἄ (6) ἐν τῇ γα-στρὶ Μα - α - ρί - α - α - ς βο - ο - ο - σ - χη -
η - η - θέ - ε - ε - ε - ε - ε - ν - τα - α· (7) καὶ
ὑ - μνοῦ - ου - ν - τε - ς εἶ - ει - ει - ει - ει - ει - ει - ει -
ει - ει - ει - ει - ει - πο - ο - ν· (8) Χαῖ-αι - αι -
f. 10 v
ρε ἀ - μνοῦ-ου - ου - ου - ου· καὶ ποι - μέ - ε - ε - νο - ο - ο - ς
μῆ - η - η - η - η - η - η - η - η - η - η - η - η -


η - η - η - η - η - η - η - η - η - τη - η - η - ρ· υ ε ς
Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε αὐ -
λή - η - η - η - η - η - η λο - ο - γι - χῶ - ν προ - βά - α -
α - α - α - α - α - α - α - α - α - α - α - α - α - α - α - α -
α - α - α - α - τω - ω - ν υ α υ (10) Χαῖ - ρε ἀ - ο - ο - ο -
f. 11r
ρά - α - α - τω - ω - ν θη - ρῶ - ω - ν ἀ - μυ - υ - υ - υ - ν - τή - η -
η - η - η - η - η - η - η - ρι - ο - ο - ν α α υ (11) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε -
ε πα - ρα - α - δεί - ει - ει - ει - ει - ει - εἰ - ει - ει - ει - ει -
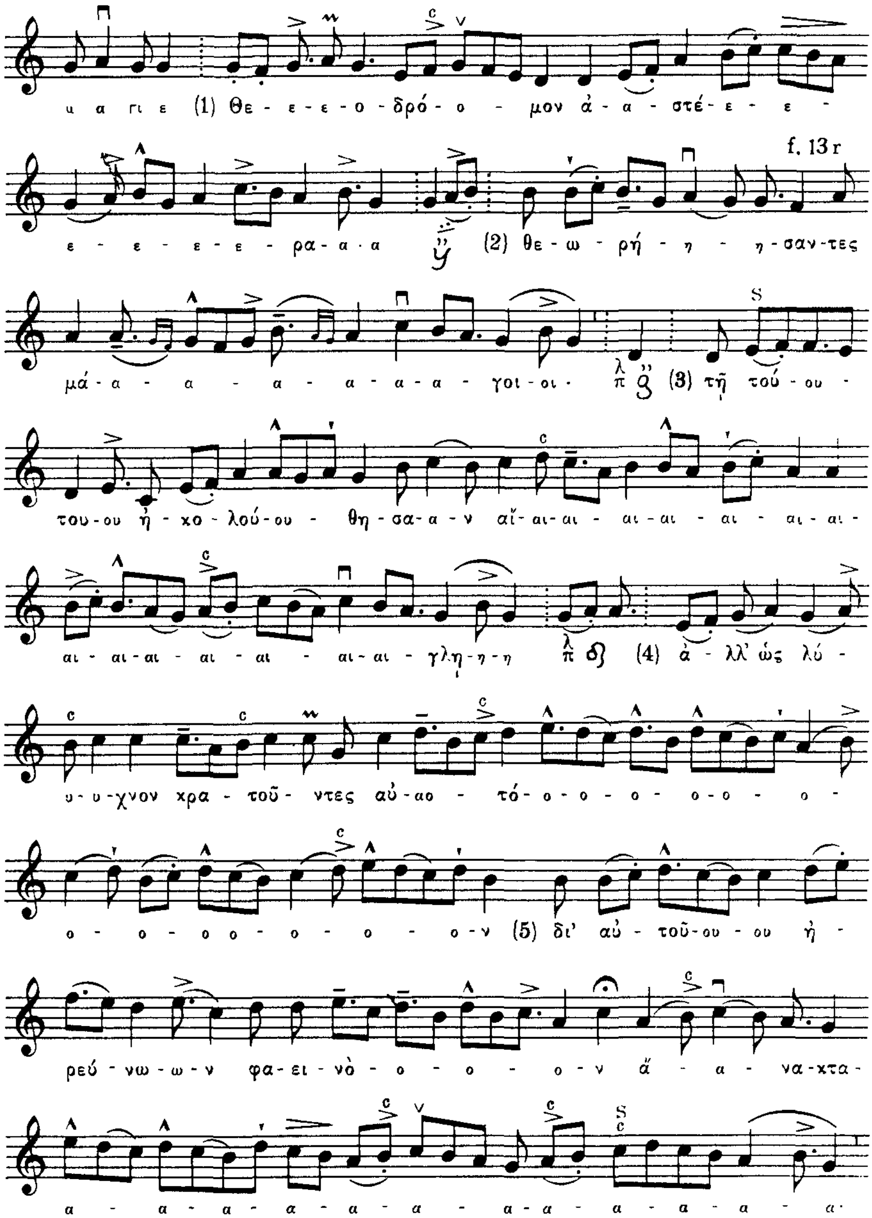

ει - ει - ει - ει - σου - ου - ου - ου - ου - ου. θυ - ρῶν ἀ -
νοι - οι - οι - οι - οι - οι-κτή-η - η - η - η - η - η - η - η -
ρι - ι - ι - ο - ο - ν Δ (12) Χαῖ-αι - αι - αι - αι-αι - αι -
αι - αι-αι - αι-αι - ρε - ε. ὅ - ο - ο - τι - ι - ι
τὰ οὐ - ρά - α - α - α - α - α - α - α - α - α - α -
f. 11v
α - α - νι - ι - α - α. (13) συ-να - γά - α - λλον-ται τῇ
γῇ - η - η - η - η - η - η - η - η - η Δ (14) Χαῖ-αι - αι - αι -
αι-αι - αι - αι - αι-αι - αι - αι-ρε - ε ὅ - ο - ο - ο - τι -
ι - ι τὰ ἐ - πί - ι - ι - ι - ι - ι - ι - ι - ι -
ι - ι - ι - ι - γει - ει - α - α Δ (15) συν - ευ - φραί -

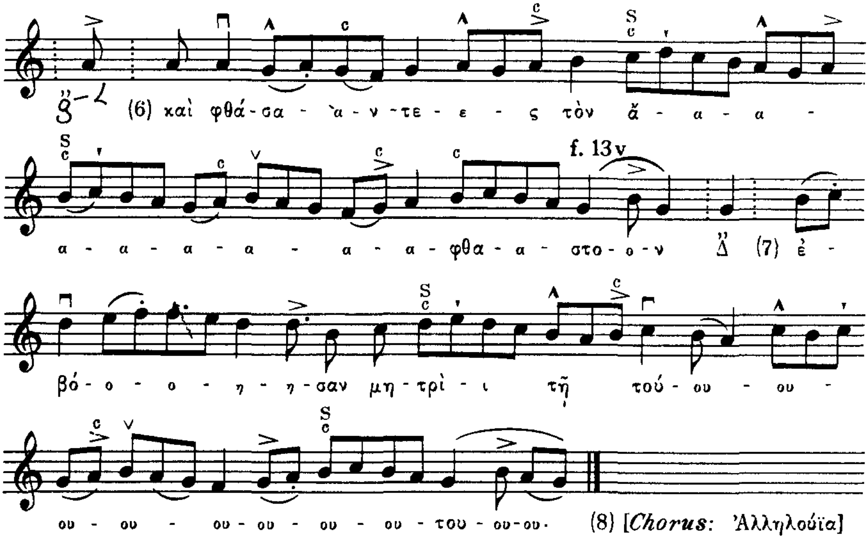

αι - νο - ο-ο - ν - τα [ι] Χρι - στῶ - ω - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω - ω - ω - ω· υ α υ (16) Χαῖ-αι - αι -
αι - αι - αι - αι - αι - αι-αι - αι - ρε - ε τῶν ἀ - α - α -
f. 12r
πο-ο-στό - ο - λων (17) τὸ ἀ - σί - ι - ι - γη - το - ο - ν στό -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - μα - α υ α υ
(18) Χαῖ - αι - αι - αι - αι - αι - αι-αι-αι - αι - ρε - ε - ε
τῶν ἀ - α - α - θλο - φό - ο - ο - ρων (19) τὸ ἀ - νί - ι - ι -
χη - το - ο - ο - ν θά - α - α - α - α - α - α - α - α - ρ -
σο - ο - ς Δ' (20) Χαῖ - αι - αι - αι - αι - ρε - ε πι -
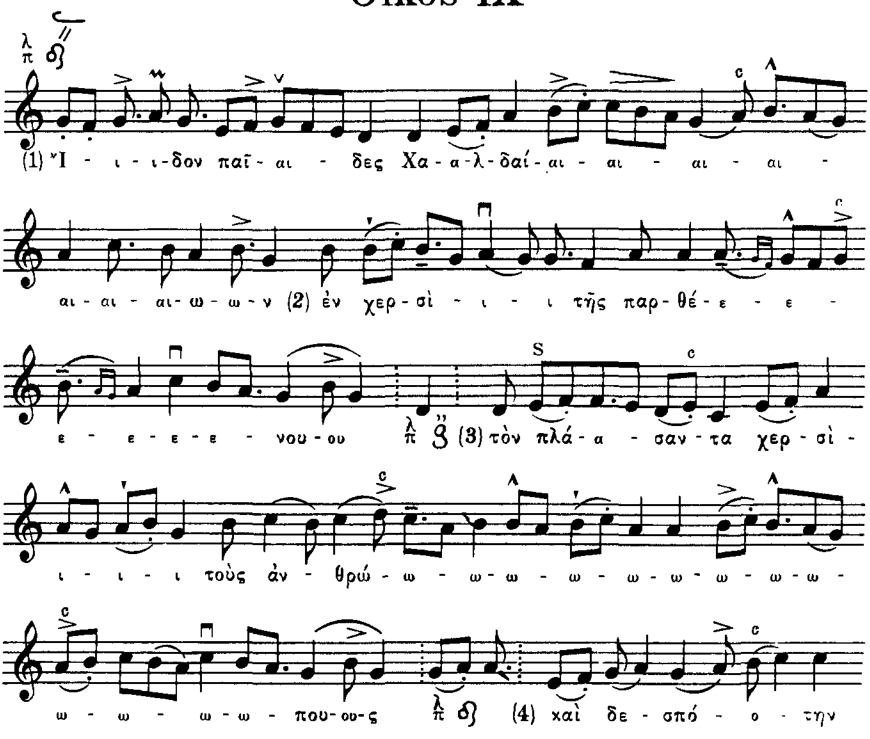


(24) [*Chorus:* Χαῖρε νύμφη ἀνύμφευτε]
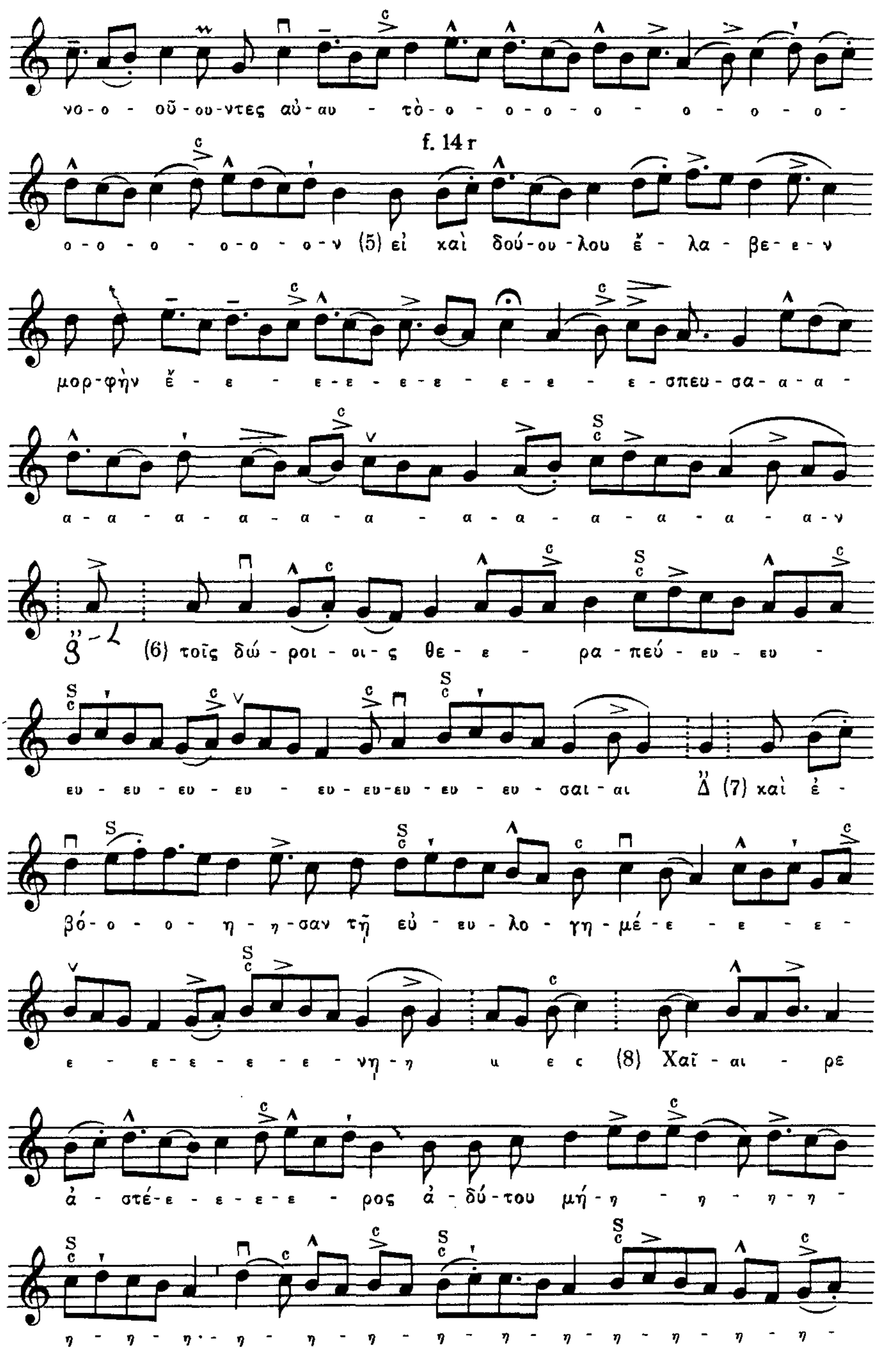
Oikos VIII
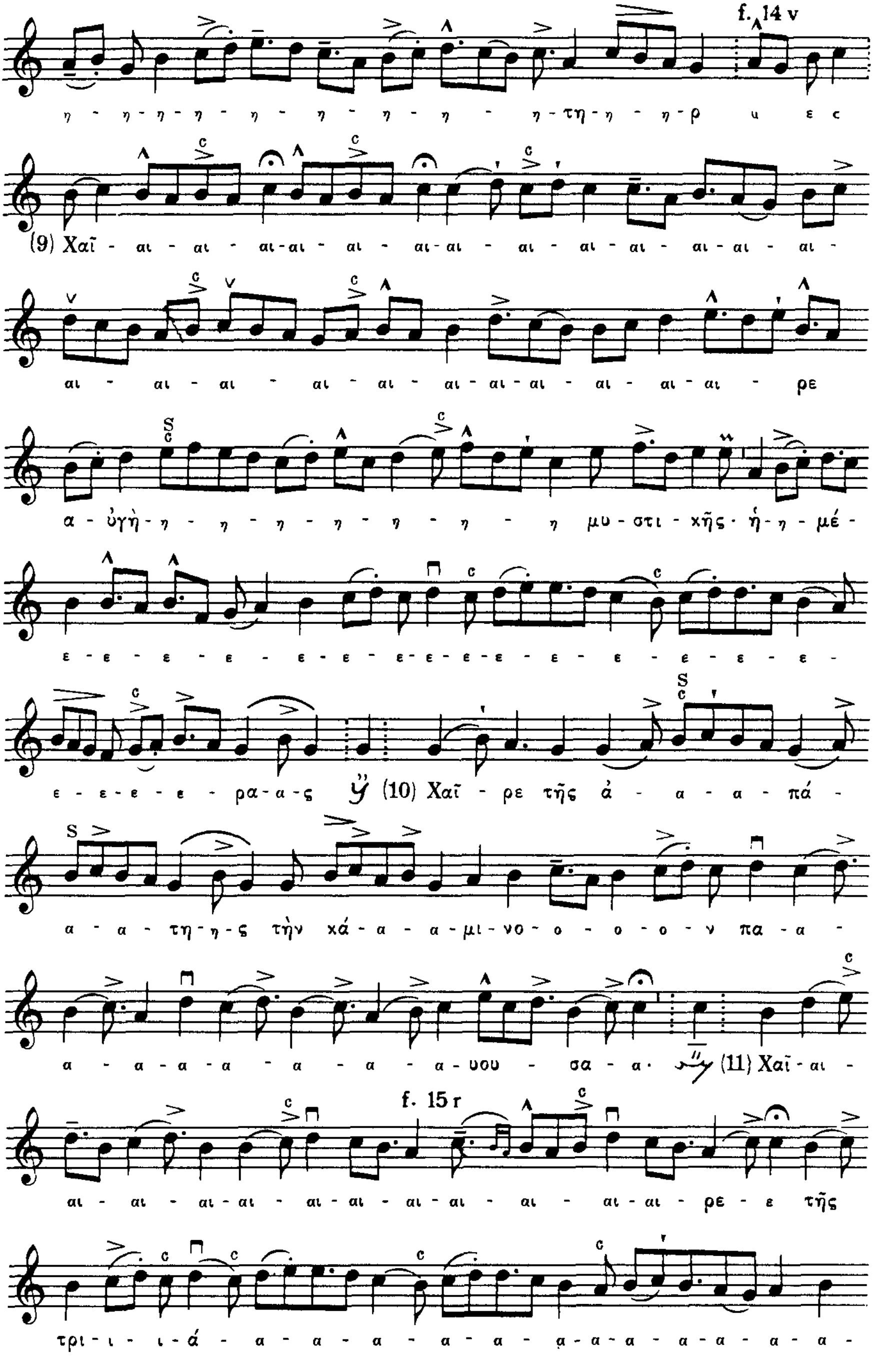

υ α γι ε (1) Θε - ε - ε - ο - δρό - ο - μον ἀ - α - στέ - ε - ε -
f. 13 r
ε - ε - ε - ε - ρα - α - α (2) θε - ω - ρή - η - η - σαν - τες
μά - α - α - α - α - α - α - γοι - οι - (3) τῆ τού - ου -
του - ου ἠ - χο - λού - ου - θη - σα - α - ν αἴ - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - γλη - η - η (4) ἀ - λλ' ὡς λύ -
υ - υ - χνον κρα - τοῦ - ντες αὐ - αο - τό - ο - ο - ο - ο - ο - ο -
ο - ο - ο ο - ο - ο - ο - ν (5) δι' αὐ - τοῦ - ου - ου ἠ -
ρεύ - νω - ω - ν φα - ει - νὸ - ο - ο - ο - ν ἄ - α - να - κτα -
α - α - α - α - α - α - α - α - α - α - α - α
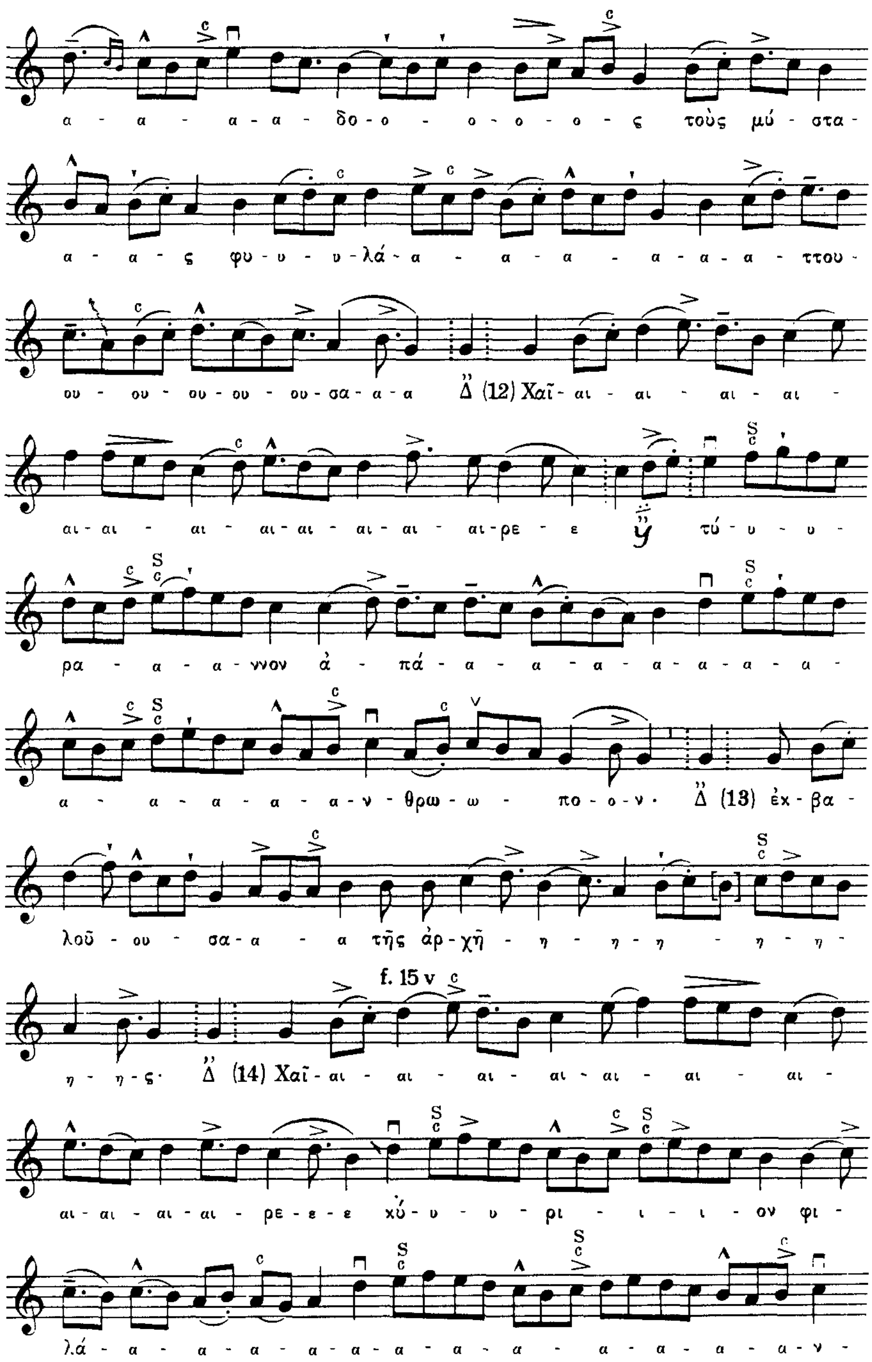

(6) καὶ φθά-σα - ᾽α - ν - τε - ε - ς τὸν ἄ - α - α -
α - α - α - α - α - α - φθα - α - στο - ο - ν (7) ἐ -
βό - ο - ο - η - η - σαν μη - τρὶ - ι τῇ τού - ου - ου -
ου - ου - ου - ου - ου - ου - του - ου-ου.
f. 13v
(8) [Chorus: Ἀλληλούϊα]
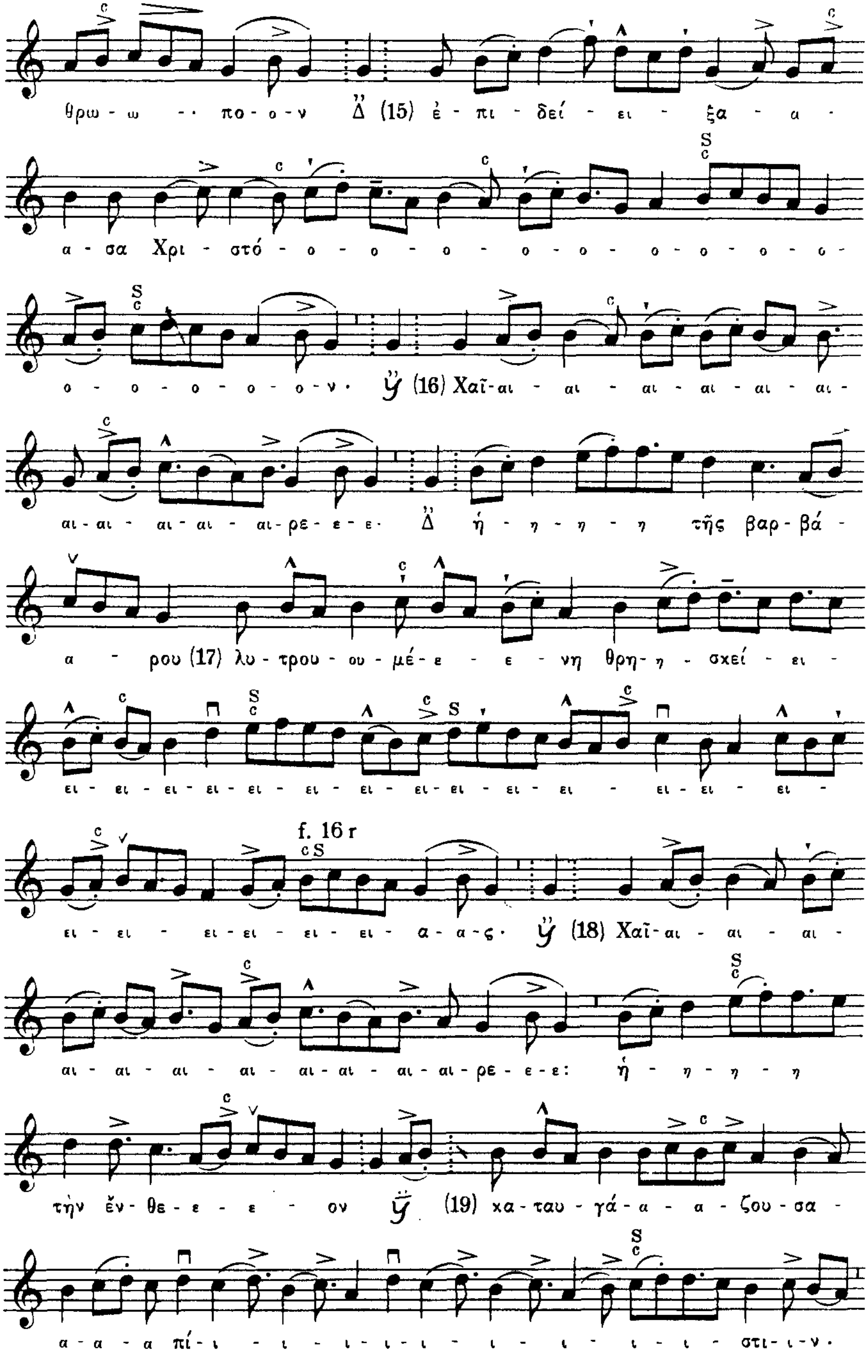
Oikos IX
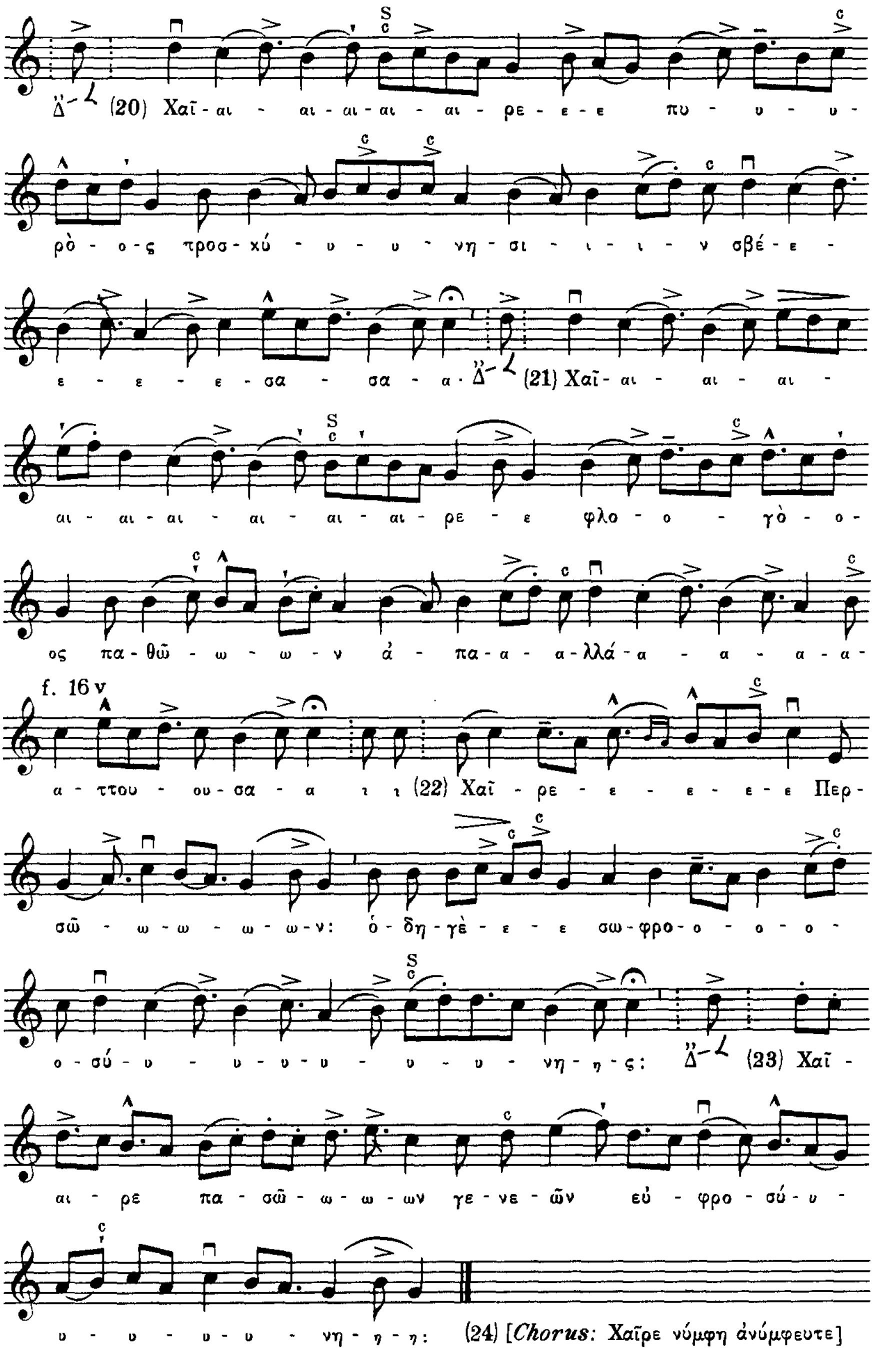

(1) Ἴ - ι - ι-δον παῖ - αι - δες Χα - α - λ - δαί - αι - αι - αι - αι -
αι - αι - αι- ω - ω - ν (2) ἐν χερ - σὶ - ι - ι τῆς παρ - θέ - ε - ε -
ε - ε - ε - ε - νου - ου (3) τὸν πλά - α - σαν - τα χερ - σὶ -
ι - ι - ι τοὺς ἀν - θρώ - ω - ω - ω - ω - ω - ω - ω - ω - ω -
ω - ω - ω - ω - πού - ου - ς (4) καὶ δε - σπό - ο - την


νο - ο - οῦ - ου - ντες αὐ - αυ - τὸ - ο - ο - ο - ο - ο - ο - ο -
f. 14 r
ο - ο - ο - ο - ο - ο - ν (5) εἰ καὶ δού - ου - λου ἔ - λα - βε - ε - ν
μορ - φὴν ἔ - ε - ε - ε - ε - ε - ε - ε - ε - σπευ - σα - α - α -
α - α - α - α - α - α - α - α - α - α - α - α - ν
(6) τοῖς δώ - ροι - οι - ς θε - ε - ρα - πεύ - ευ - ευ -
ευ - ευ - ευ - ευ - ευ - ευ - ευ - ευ - ευ - σαι - αι (7) καὶ ἐ -
βό - ο - ο - η - η - σαν τῇ εὐ - ευ - λο - γη - μέ - ε - ε - ε -
ε - ε - ε - ε - ε - νη - η υ ε ς (8) Χαῖ - αι - ρε
ἀ - στέ - ε - ε - ε - ε - ρος ἀ - δύ - του μή - η - η - η - η -
η - η - η - η - η - η - η - η - η - η - η - η - η -

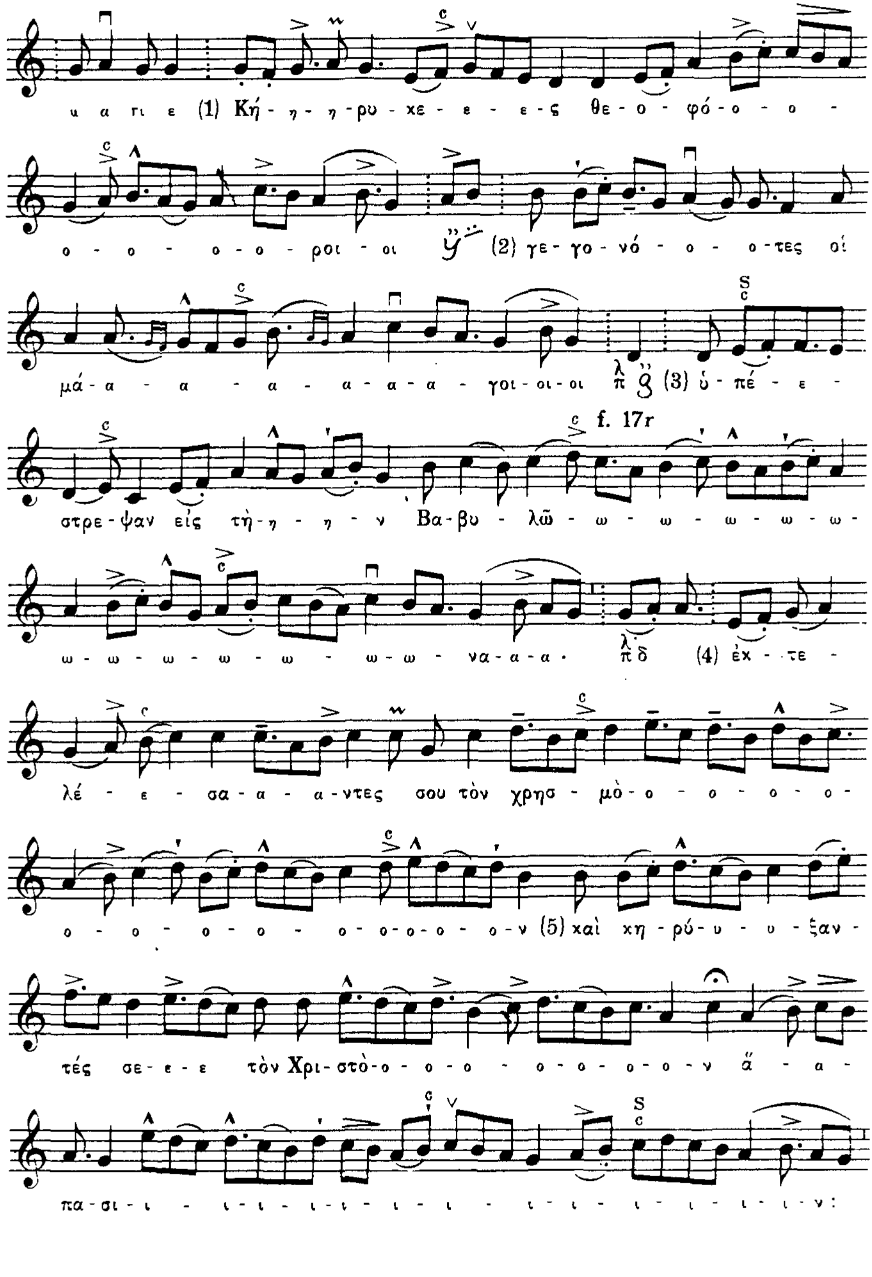

f. 14 v
η - η - η - η - η - η - η - η - η - τη - η - η - ρ υ ε ς
(9) Χαῖ - αι - αι - αι-αι - αι - αι-αι - αι - αι - αι - αι-αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε
α - ὐγὴ - η - η - η - η - η - η - η μυ - στι - χῆς · ἡ - η - μέ -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ρα - α - ς (10) Χαῖ - ρε τῆς ἀ - α - α - πά -
α - α - τη - η - ς τὴν χά - α - α - μι - νο - ο - ο - ο - ν πα - α -
α - α - α - α - α - α - α - ουυ - σα - α · (11) Χαῖ - αι -
f. 15 r
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε τῆς
τρι - ι - ι - ά - α - α - α - α - α - α - α - α - α - α - α - α -


α - α - α - α - δο - ο - ο - ο - ο - ς τοὺς μύ - στα -
α - α - ς φυ - υ - υ - λά - α - α - α - α - α - α - ττου -
ου - ου - ου - ου - ου - σα - α - α Δ (12) Χαῖ - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε ϋ τύ - υ - υ -
ρα - α - α - ννον ἀ - πά - α - α - α - α - α - α - α -
α - α - α - α - α - ν - θρω - ω - πο - ο - ν· Δ (13) ἐκ - βα -
λοῦ - ου - σα - α - α τῆς ἀρ - χῆ - η - η - η - η - η -
f. 15 v
η - η - ς· Δ (14) Χαῖ - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - ρε - ε - ε χύ - υ - υ - ρι - ι - ι - ον φι -
λά - α - α - α - α - α - α - α - α - α - α - α - α - ν -

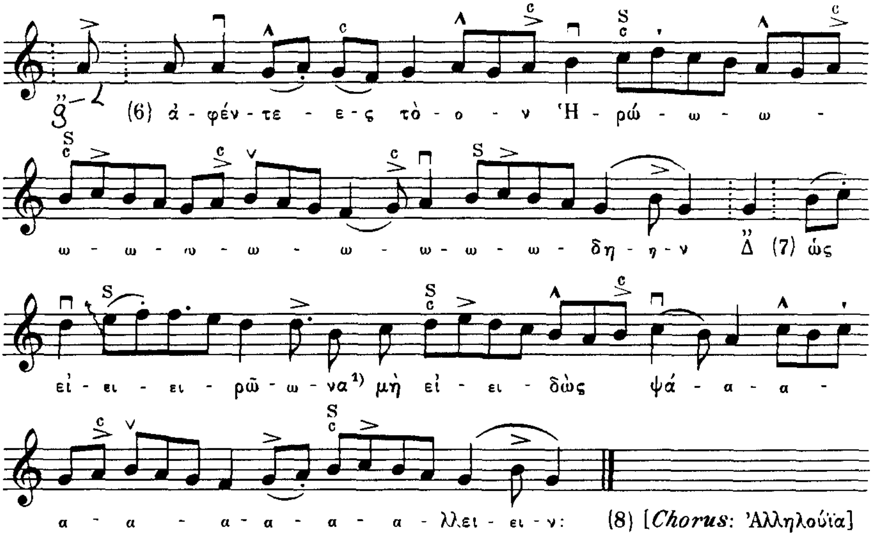

θρω - ω - · πο - ο - ν (15) ἐ - πι - δεί - ει - ξα - α -
α - σα Χρι - στό - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ν · (16) Χαῖ-αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - ρε - ε - ε · ἡ - η - η - η τῆς βαρ - βά -
α - ρου (17) λυ - τρου - ου - μέ - ε - ε - νη θρη - η - σχεί - ει -
ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει -
f. 16 r
ει - ει - ει - ει - ει - ει - α - α - ς · (18) Χαῖ-αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε: ἡ - η - η - η
τὴν ἔν - θε - ε - ε - ον (19) κα - ταυ - γά - α - α - ζου - σα -
α - α - α πί - ι - ι - ι - ι - ι - ι - ι - ι - ι - στι - ι - ν ·


(20) Χαῖ - αι - αι - αι - αι - αι - ρε - ε - ε πυ - υ - υ -
ρὸ - ο - ς προσ - κύ - υ - υ - νη - σι - ι - ι - ν σβέ - ε -
ε - ε - ε - σα - σα - α · (21) Χαῖ - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε φλο - ο - γὸ - ο -
ος πα - θῶ - ω - ω - ν ἀ - πα - α - α - λλά - α - α - α - α -
f. 16 v
α - ττου - ου - σα - α ι ι (22) Χαῖ - ρε - ε - ε - ε - ε Περ -
σῶ - ω - ω - ω - ω - ν: ὁ - δη - γὲ - ε - ε σω - φρο - ο - ο - ο -
ο - σύ - υ - υ - υ - υ - υ - υ - νη - η - ς: (23) Χαῖ -
αι - ρε πα - σῶ - ω - ω - ων γε - νε - ῶν εὐ - φρο - σύ - υ -
υ - υ - υ - υ - νη - η - η: (24) [Chorus: Χαῖρε νύμφη ἀνύμφευτε]
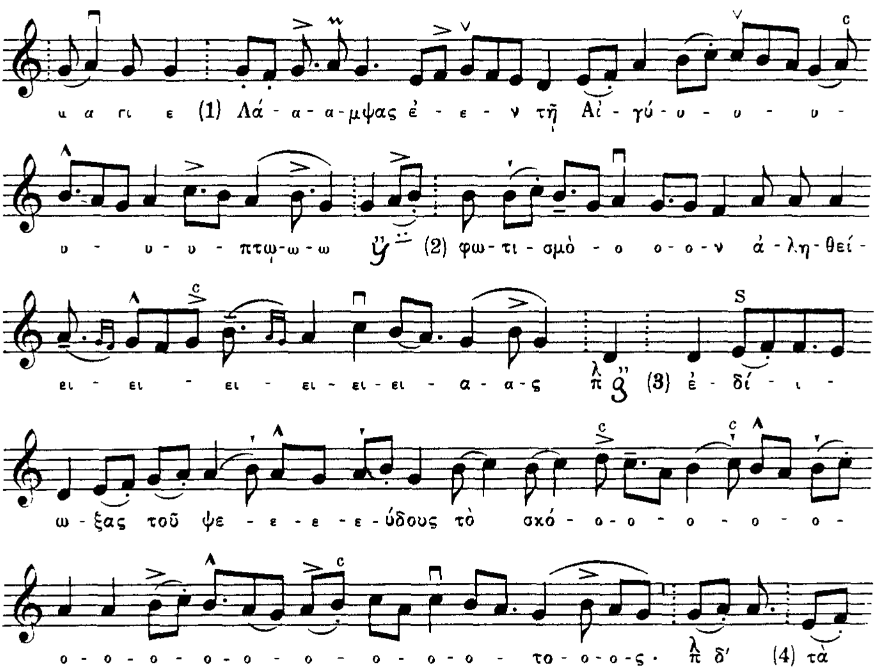
Oikos X



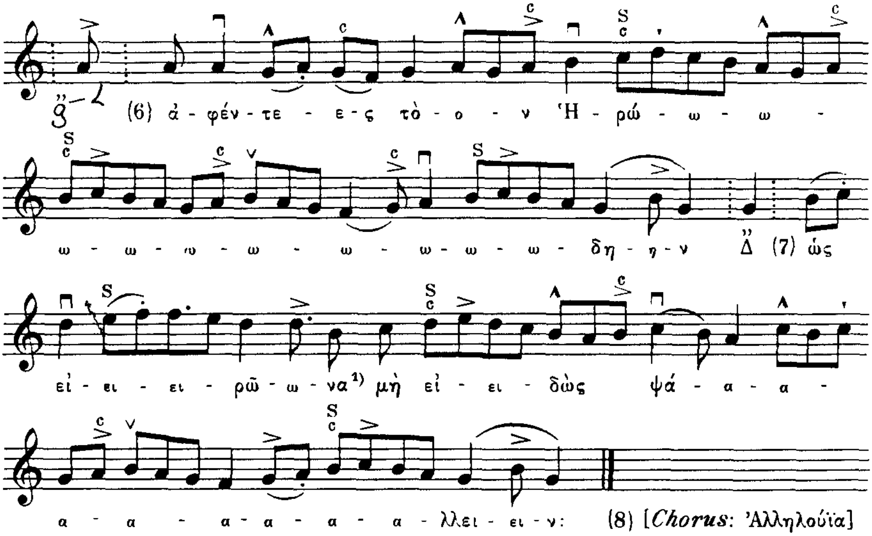
υ α γι ε (1) Κή - η - η - ρυ - χε - ε - ε - ς θε - ο - φό - ο - ο -
ο - ο - ο - ο - ροι - οι (2) γε - γο - νό - ο - ο - τες οἱ
μά - α - α - α - α - α - α - γοι - οι - οι π (3) ὑ - πέ - ε -
στρε - ψαν εἰς τὴ - η - η - ν Βα - βυ - λῶ - ω - ω - ω - ω - ω -
f. 17r
ω - ω - ω - ω - ω - ω - ω - να - α - α π δ (4) ἐκ - τε -
λέ - ε - σα - α - α - ντες σου τὸν χρησ - μὸ - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ν (5) καὶ κη - ρύ - υ - υ - ξαν -
τές σε - ε - ε τὸν Χρι - στὸ - ο - ο - ο - ο - ο - ο - ο - ν ἅ - α -
πα - σι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ν:
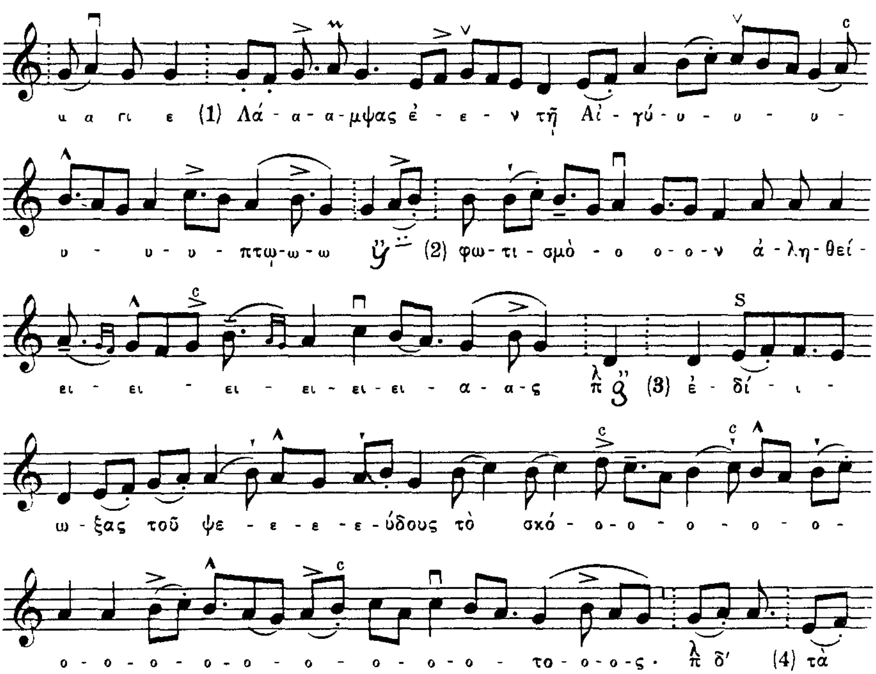


Oikos XI
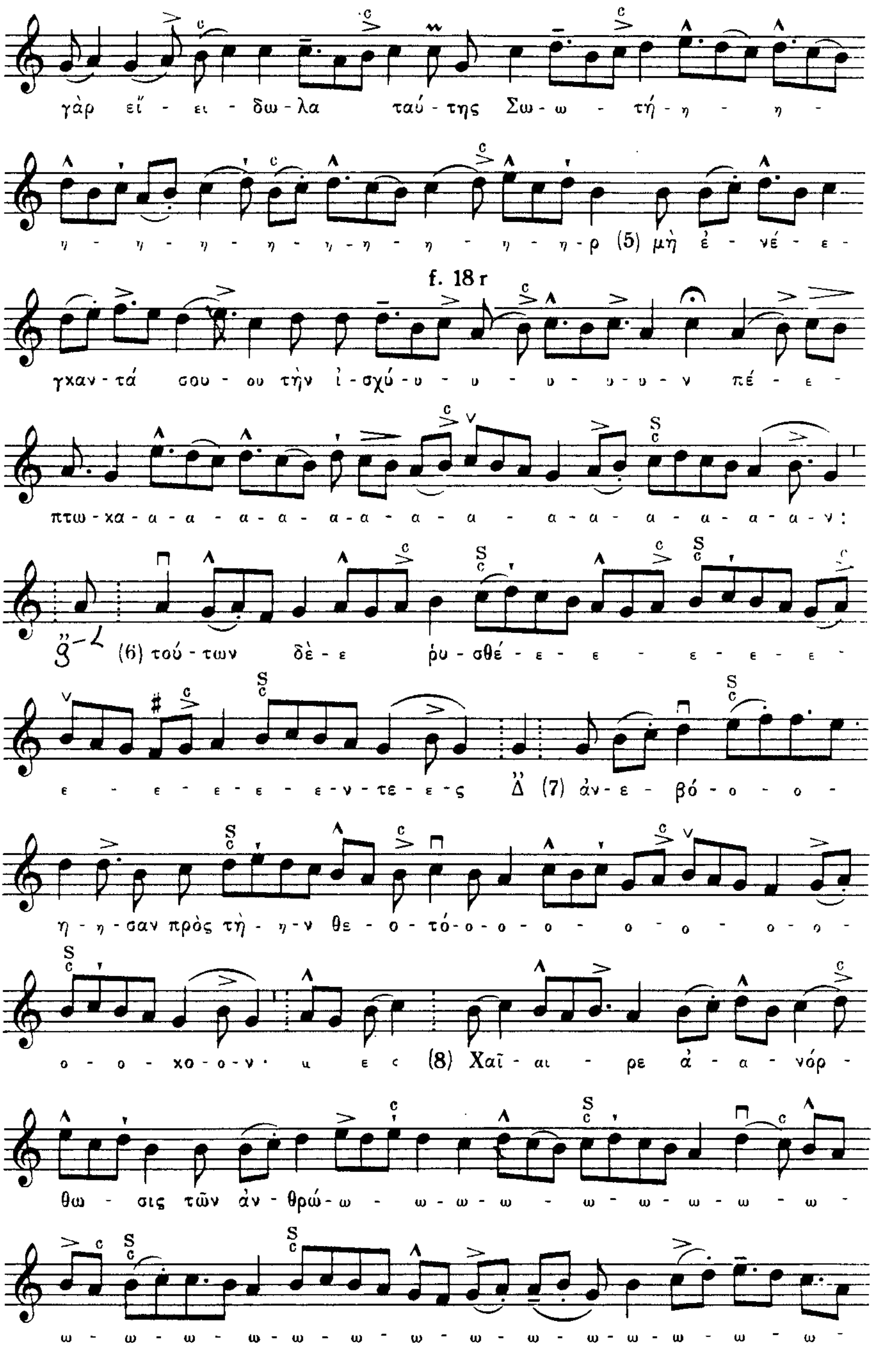


[1] See note X, 6 p. LXXIII
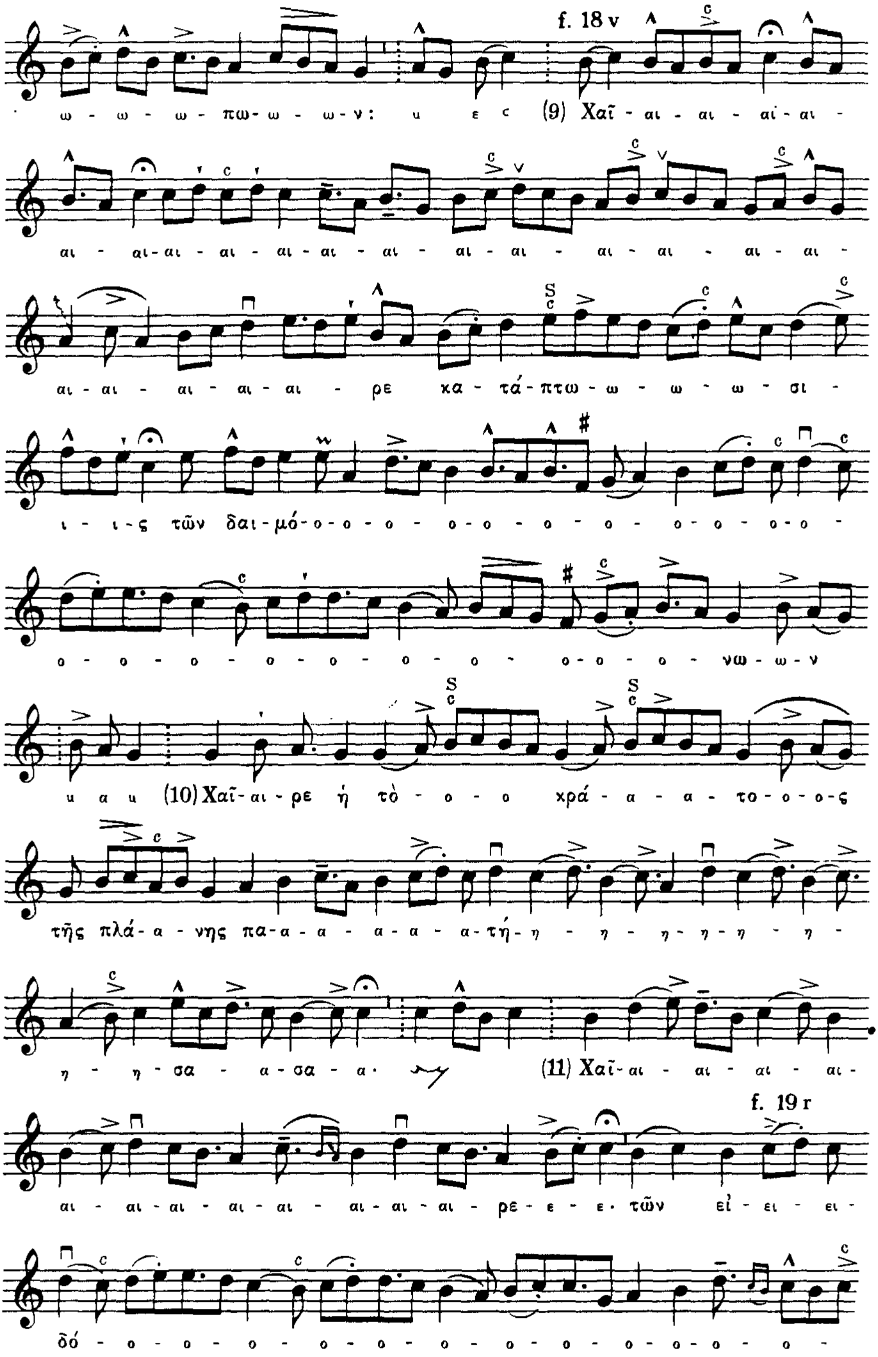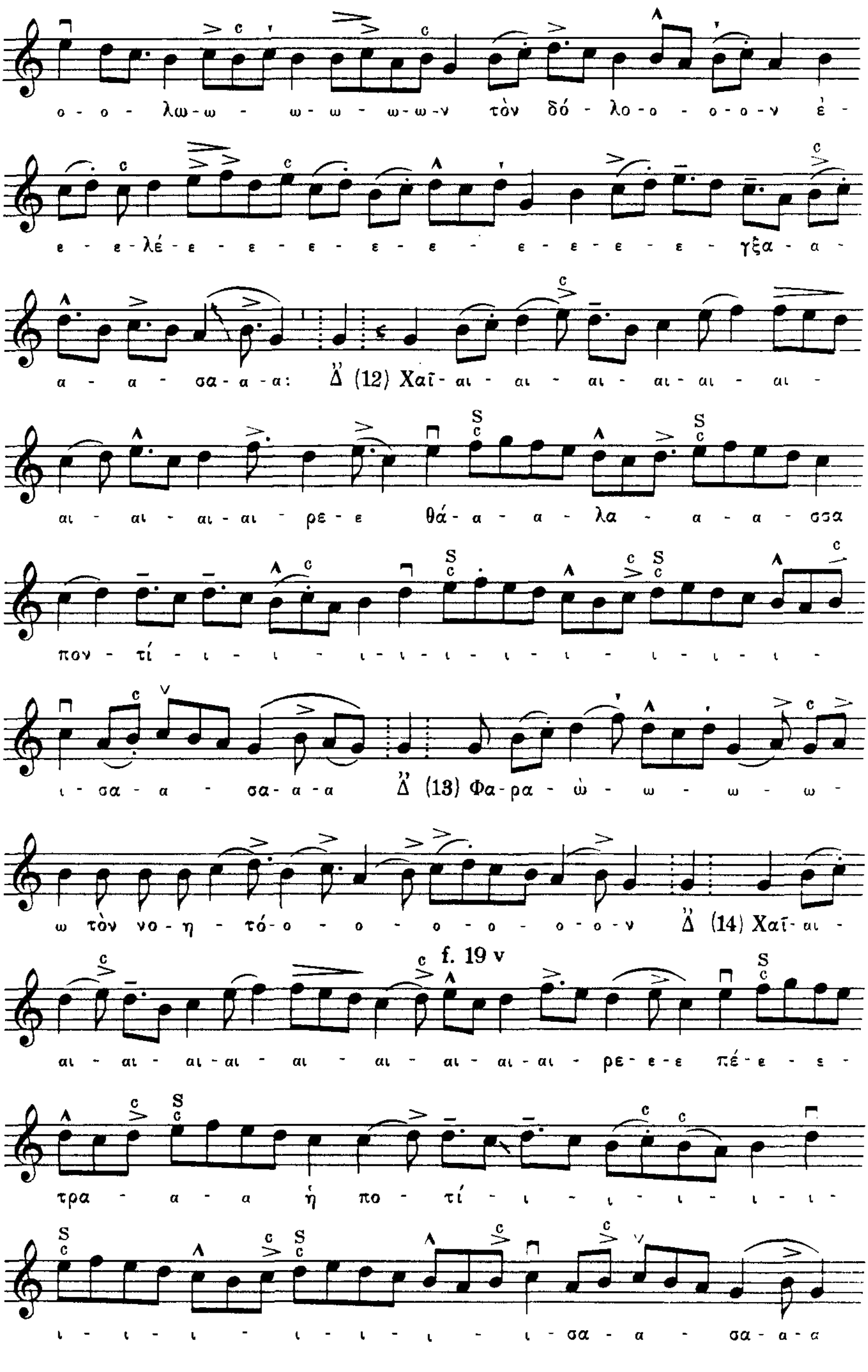


Oikos XI
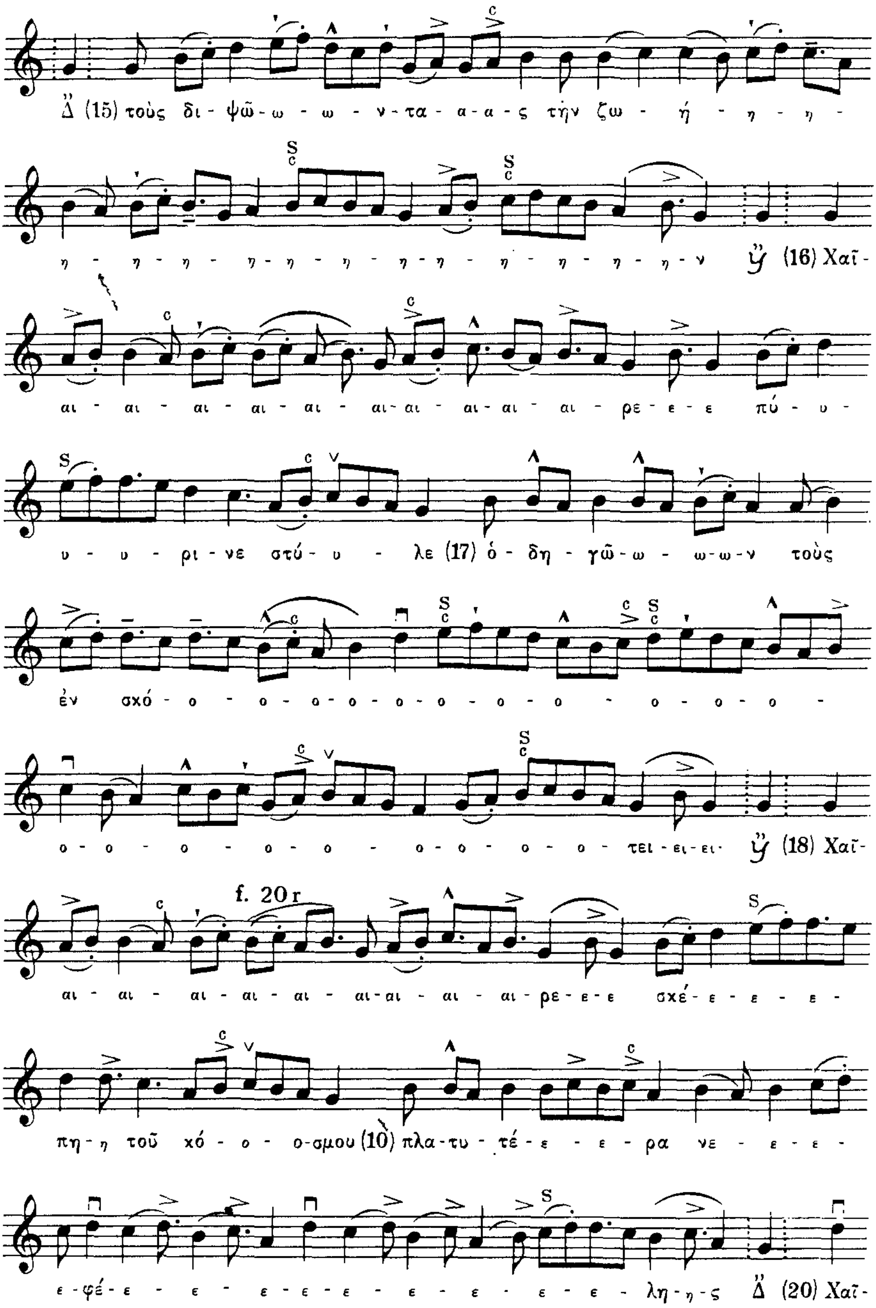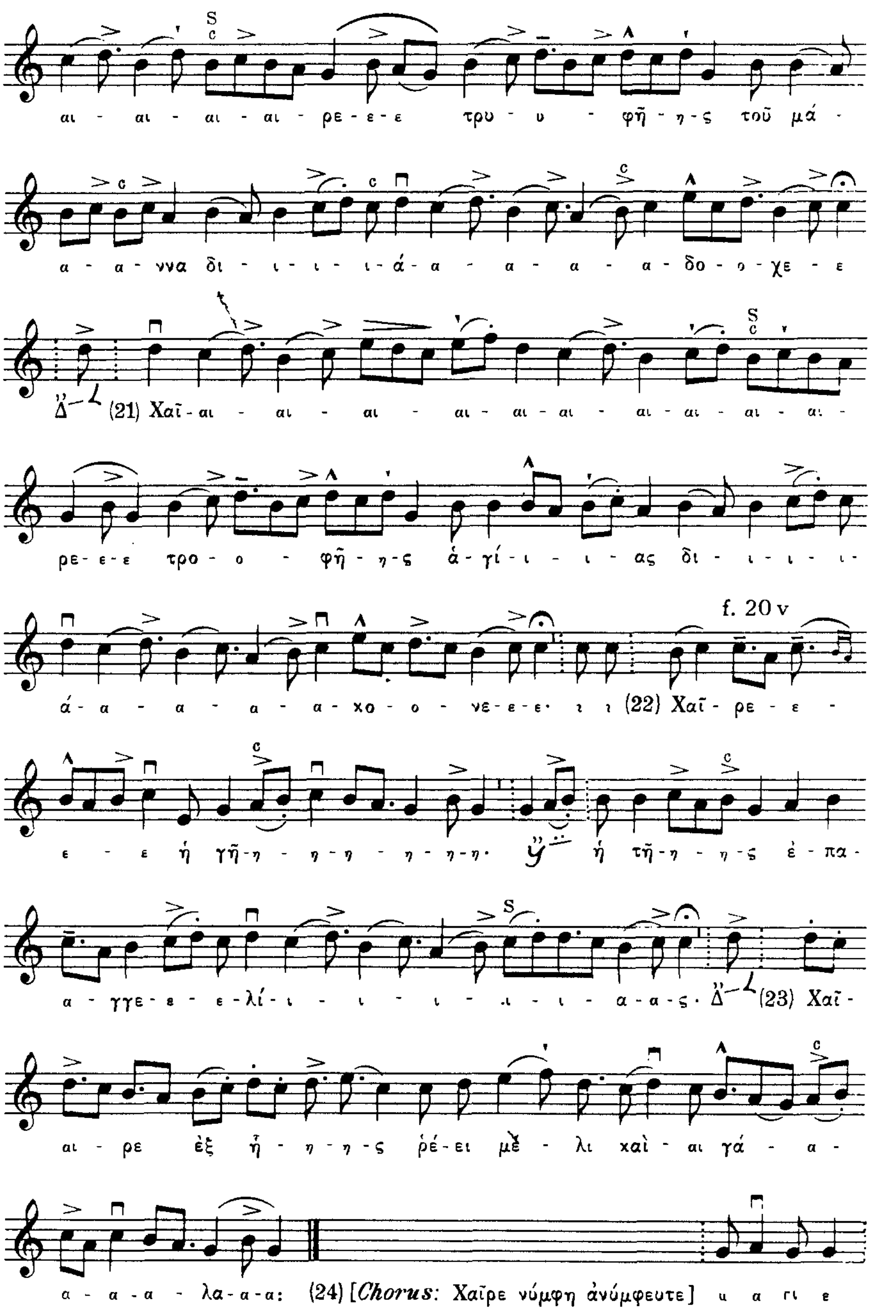


[1] See note X, 6 p. LXXIII


γὰρ εἴ - ει - δω - λα ταύ - της Σω - ω - τή - η - η -
η - η - η - η - η - η - η - η - η - ρ (5) μὴ ἐ - νέ - ε -
f. 18 r
γχαν - τά σου - ου τὴν ἰ - σχύ - υ - υ - υ - υ - υ - ν πέ - ε -
πτω - χα - α - α - α - α - α - α - α - α - α - α - α - α - α - α - ν:
(6) τού - των δὲ - ε ῥυ - σθέ - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ε - ν - τε - ε - ς (7) ἀν - ε - βό - ο - ο -
η - η - σαν πρὸς τὴ - η - ν θε - ο - τό - ο - ο - ο - ο - ο - ο - ο -
ο - ο - χο - ο - ν· υ ε ς (8) Χαῖ - αι - ρε ἀ - α - νόρ -
θω - σις τῶν ἀν - θρώ - ω - ω - ω - ω - ω - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω -
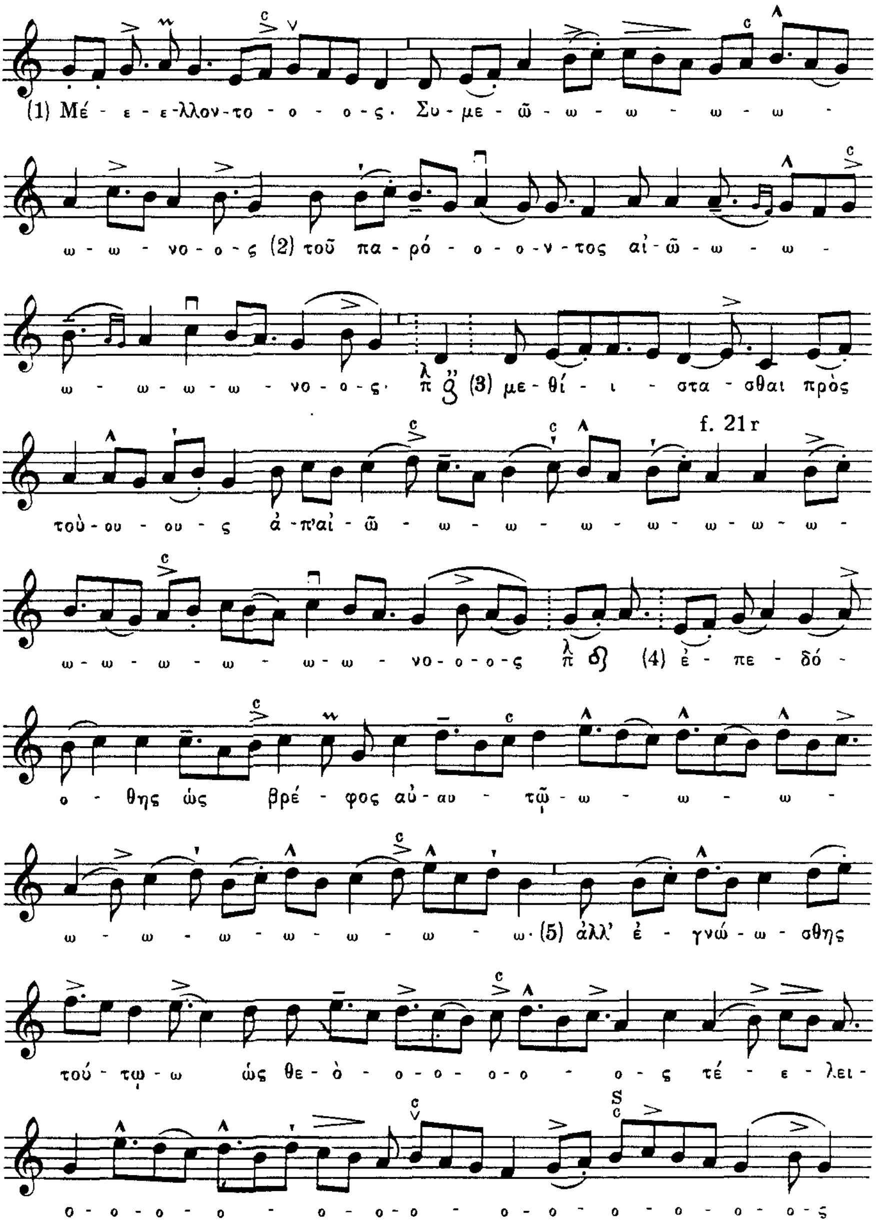

f. 18 v
ω - ω - ω - πω - ω - ω - ν : υ ε ς (9) Χαῖ - αι - αι - αί - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - ρε χα - τά - πτω - ω - ω - ω - σι -
ι - ι - ς τῶν δαι - μό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - νω - ω - ν
υ α υ (10) Χαῖ - αι - ρε ἡ τὸ - ο - ο χρά - α - α - το - ο - ο - ς
τῆς πλά - α - νης πα - α - α - α - α - α - α - τή - η - η - η - η - η - η -
η - η - σα - α - σα - α · (11) Χαῖ - αι - αι - αι - αι -
f. 19 r
αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε · τῶν εἰ - ει - ει -
δό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -

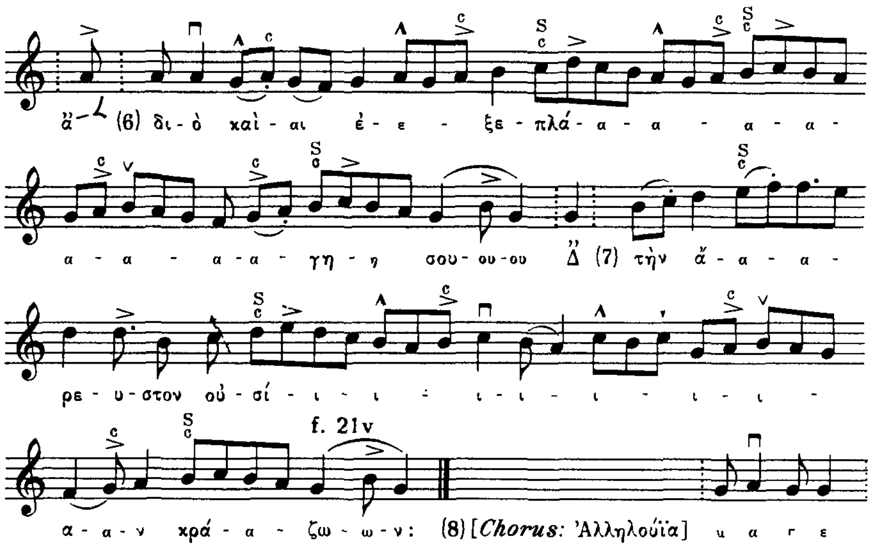

ο - ο - λω-ω - ω - ω - ω-ω-ν τὸν δό - λο-ο - ο-ο-ν ἐ -
ε - ε-λέ-ε - ε - ε - ε - ε - ε - ε - ε - γξα - α -
α - α - σα-α-α: Δ (12) Χαῖ-αι - αι - αι - αι-αι - αι -
αι - αι - αι-αι - ρε - ε θά - α - α - λα - α - α - σσα
πον - τί - ι - ι - ι-ι-ι - ι - ι - ι - ι - ι -
ι - σα - α - σα-α-α Δ (13) Φα-ρα - ὼ - ω - ω - ω -
ω τὸν νο-η - τό-ο - ο - ο-ο - ο-ο-ν Δ (14) Χαῖ-αι -
f. 19 v
αι - αι - αι-αι - αι - αι - αι-αι-αι - ρε-ε-ε πέ-ε - ε -
τρα - α - α ἡ πο - τί - ι - ι - ι - ι - ι -
ι - ι - ι - ι - ι - ι - ι - σα - α - σα-α-α


Δ̈ (15) τοὺς δι - ψῶ - ω - ω - ν - τα - α - α - ς τὴν ζω - ή - η - η -
η - η - η - η - η - η - η - η - η - η - η - η - ν ϋ̈ (16) Χαῖ -
αι - αι - αι - αι - αι - αι-αι - αι-αι - αι - ρε - ε - ε πύ - υ -
υ - υ - ρι - νε στύ - υ - λε (17) ὁ - δη - γῶ - ω - ω-ω-ν τοὺς
ἐν σχό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - τει - ει - ει· ϋ̈ (18) Χαῖ-
f. 20 r
αι - αι - αι - αι - αι - αι-αι - αι - αι - ρε - ε - ε σχέ - ε - ε - ε -
πη - η τοῦ χό - ο - ο-σμου (10) πλα-τυ - τέ - ε - ε - ρα νε - ε - ε -
ε - φέ - ε - ε - ε - ε - ε - ε - ε - ε - ε - λη - η - ς Δ̈ (20) Χαῖ-
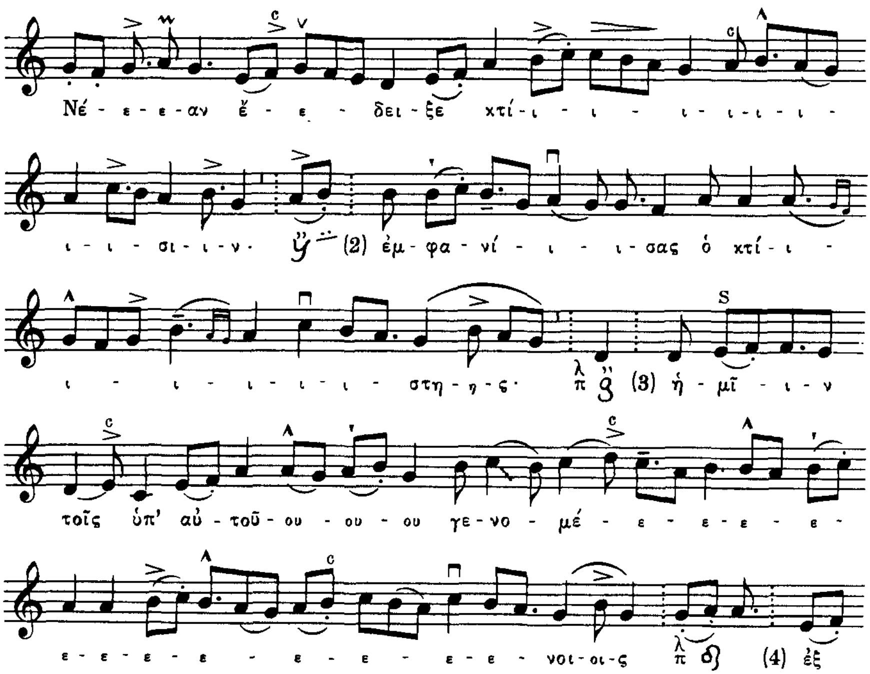

αι - αι - αι - αι - ρε - ε - ε τρυ - υ - φῆ - η - ς τοῦ μά -
α - α - ννα δι - ι - ι - ι - ά - α - α - α - α - δο - ο - χε - ε
(21) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
ρε - ε - ε τρο - ο - φῆ - η - ς ά - γί - ι - ι - ας δι - ι - ι - ι -
ά - α - α - α - α - χο - ο - νε - ε - ε· ι ι (22) Χαῖ - ρε - ε -
f. 20 v
ε - ε ἡ γῆ - η - η - η - η - η - η· ἡ τῆ - η - η - ς ἐ - πα -
α - γγε - ε - ε - λί - ι - ι - ι - ι - ι - α - α - ς· (23) Χαῖ -
αι - ρε ἐξ ἧ - η - η - ς ῥέ - ει μέ - λι καὶ - αι γά - α -
α - α - α - λα - α - α: (24) [Chorus: Χαῖρε νύμφη ἀνύμφευτε] ι α ρι ε
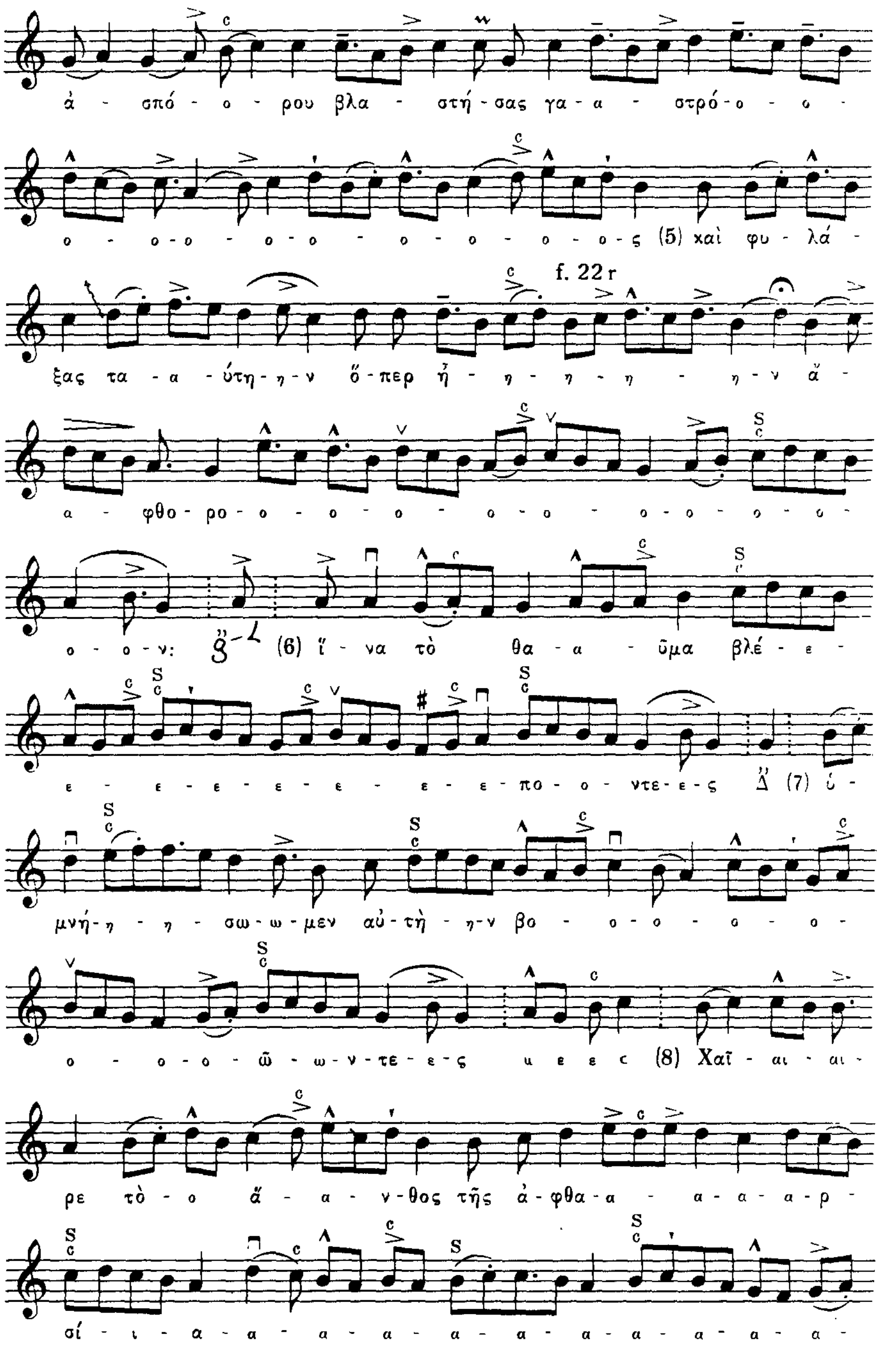
Oikos XII
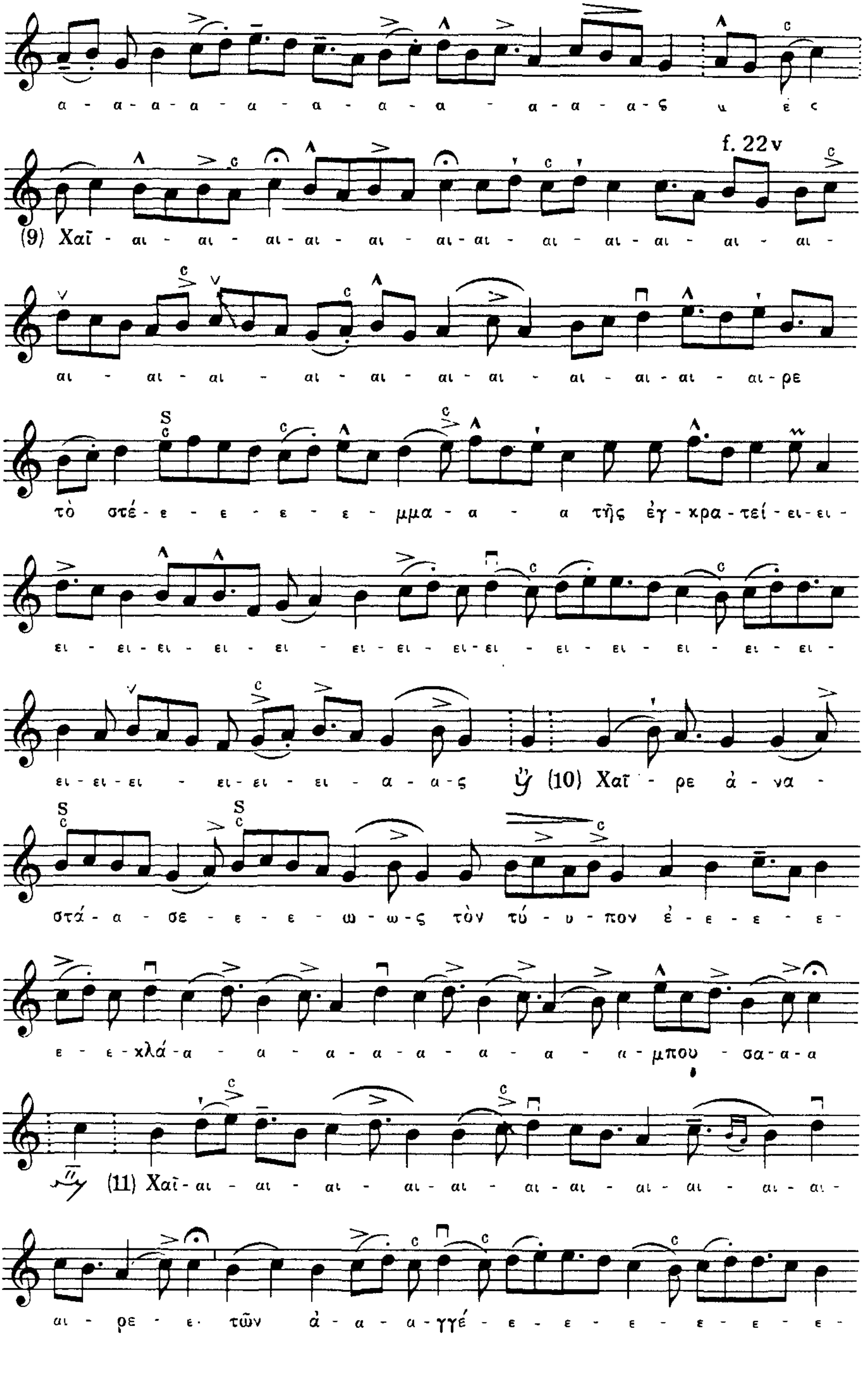

(1) Μέ - ε - ε-λλον-το - ο - ο - ς. Συ - με - ῶ - ω - ω - ω - ω -
ω - ω - νο - ο - ς (2) τοῦ πα - ρό - ο - ο - ν - τος αἰ - ῶ - ω - ω -
ω - ω - ω - ω - νο - ο - ς.
(3) με - θί - ι - στα - σθαι πρὸς
τοὺ - ου - ου - ς ἀ - π'αἰ - ῶ - ω - ω - ω - ω - ω - ω - ω -
f. 21r
ω - ω - ω - ω - ω - ω - νο - ο - ο - ς
(4) ἐ - πε - δό -
ο - θης ὡς βρέ - φος αὐ - αυ - τῷ - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω. (5) ἀλλ' ἐ - γνώ - ω - σθης
τού - τῳ - ω ὡς θε - ὸ - ο - ο - ο - ο - ο - ς τέ - ε - λει -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ς
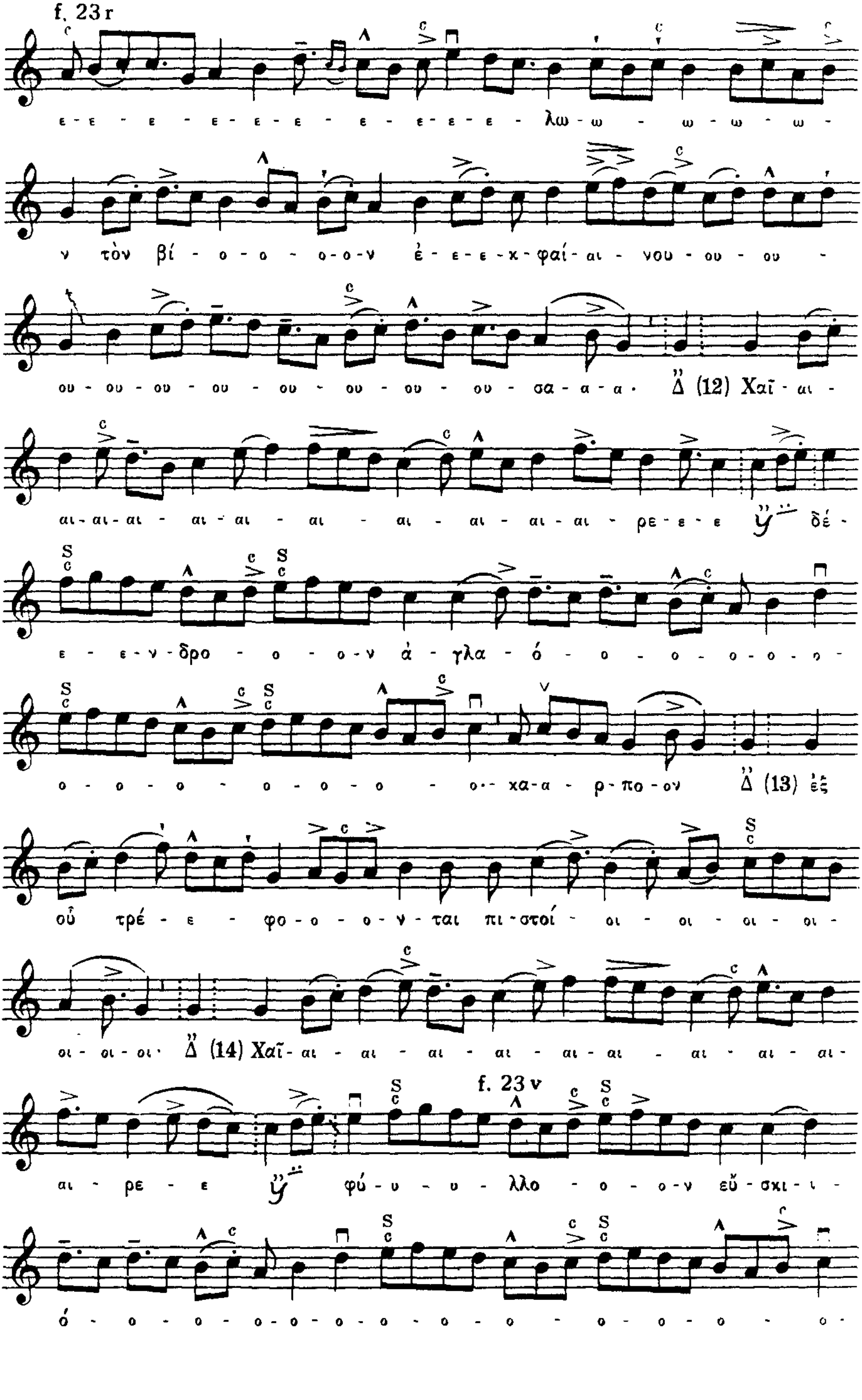

(6) δι - ὸ καὶ - αι ἐ - ε - ξε - πλά - α - α - α - α -
α - α - α - α - γη - η σου - ου - ου (7) τὴν ἄ - α - α -
ρε - υ - στον οὐ - σί - ι - ι - ι - ι - ι - ι - ι -
f. 21v
α - α - ν χρά - α - ζω - ω - ν: (8) [Chorus: Ἀλληλούϊα]
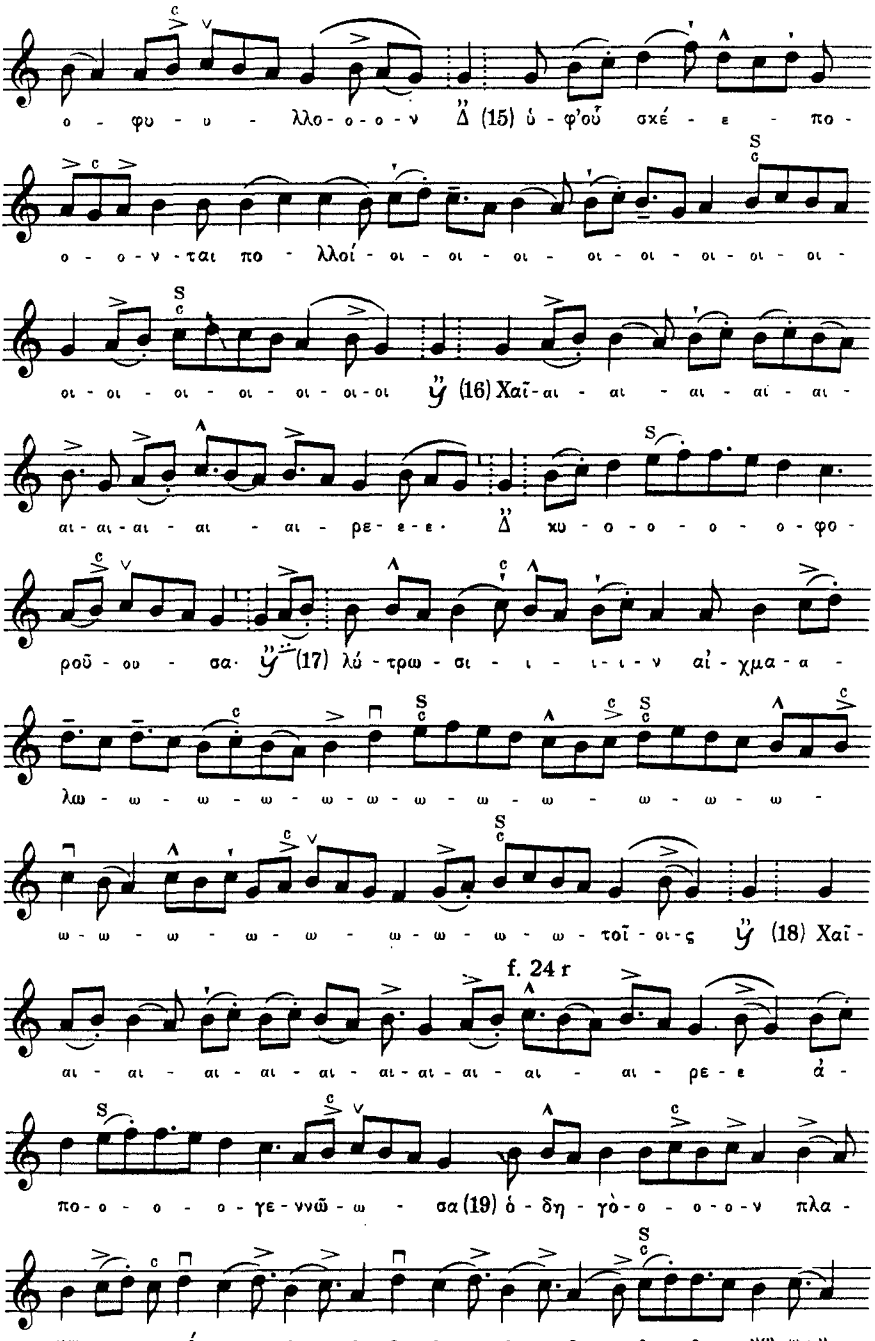
Oikos XIII
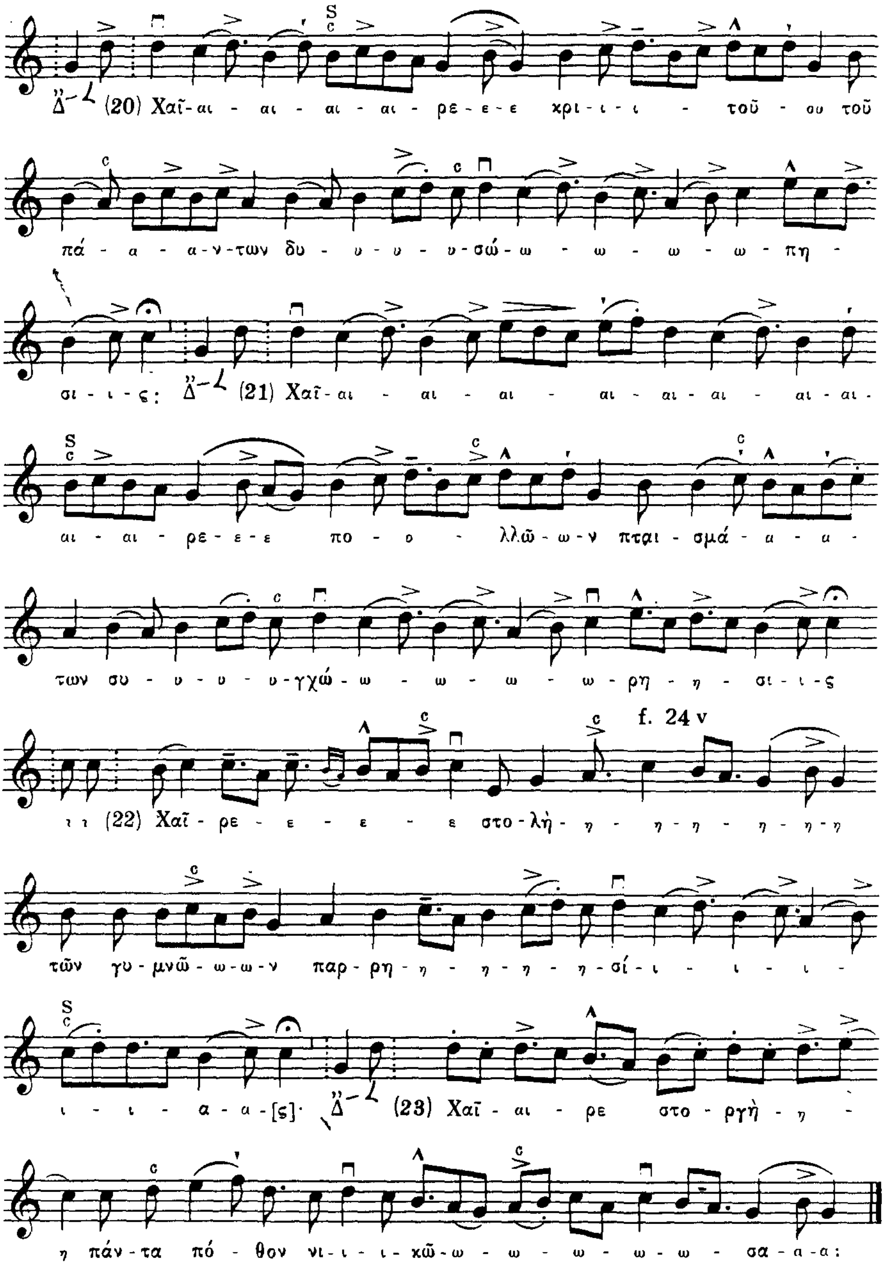

Νέ - ε - ε - αν ἔ - ε - δει - ξε κτί - ι - ι - ι - ι - ι - ι -
ι - ι - σι - ι - ν (2) ἐμ - φα - νί - ι - ι - σας ὁ κτί - ι -
ι - ι - ι - ι - ι - στη - η - ς (3) ἡ - μῖ - ι - ν
τοῖς ὑπ' αὐ - τοῦ - ου - ου - ου γε - νο - μέ - ε - ε - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ε - νοι - οι - ς (4) ἐξ


ἀ - σπό - ο - ρου βλα - στή - σας γα - α - στρό - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ς (5) καὶ φυ - λά -
f. 22 r
ξας τα - α - ύτη - η - ν ὅ - περ ἦ - η - η - η - η - ν ἄ -
α - φθο - ρο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ν: (6) ἵ - να τὸ θα - α - ῦμα βλέ - ε -
ε - ε - ε - ε - ε - ε - ε - πο - ο - ντε - ε - ς (7) ὑ -
μνή - η - η - σω - ω - μεν αὐ - τὴ - η - ν βο - ο - ο - ο - ο -
ο - ο - ο - ῶ - ω - ν - τε - ε - ς (8) Χαῖ - αι - αι -
ρε τὸ - ο ἄ - α - ν - θος τῆς ἀ - φθα - α - α - α - α - ρ -
σί - ι - α - α - α - α - α - α - α - α - α - α - α -


α - α - α - α - α - α - α - α - α - α - α - ς υ ε ς
f. 22v
(9) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε
τὸ στέ - ε - ε - ε - ε - μμα - α - α τῆς ἐγ - κρα - τεί - ει - ει -
ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει -
ει - ει - ει - ει - ει - ει - α - α - ς (10) Χαῖ - ρε ἀ - να -
στά - α - σε - ε - ε - ω - ω - ς τὸν τύ - υ - πον ἐ - ε - ε - ε -
ε - ε - χλά - α - α - α - α - α - α - α - α - μπου - σα - α - α
(11) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - ρε - ε τῶν ἀ - α - α - γγέ - ε - ε - ε - ε - ε - ε -
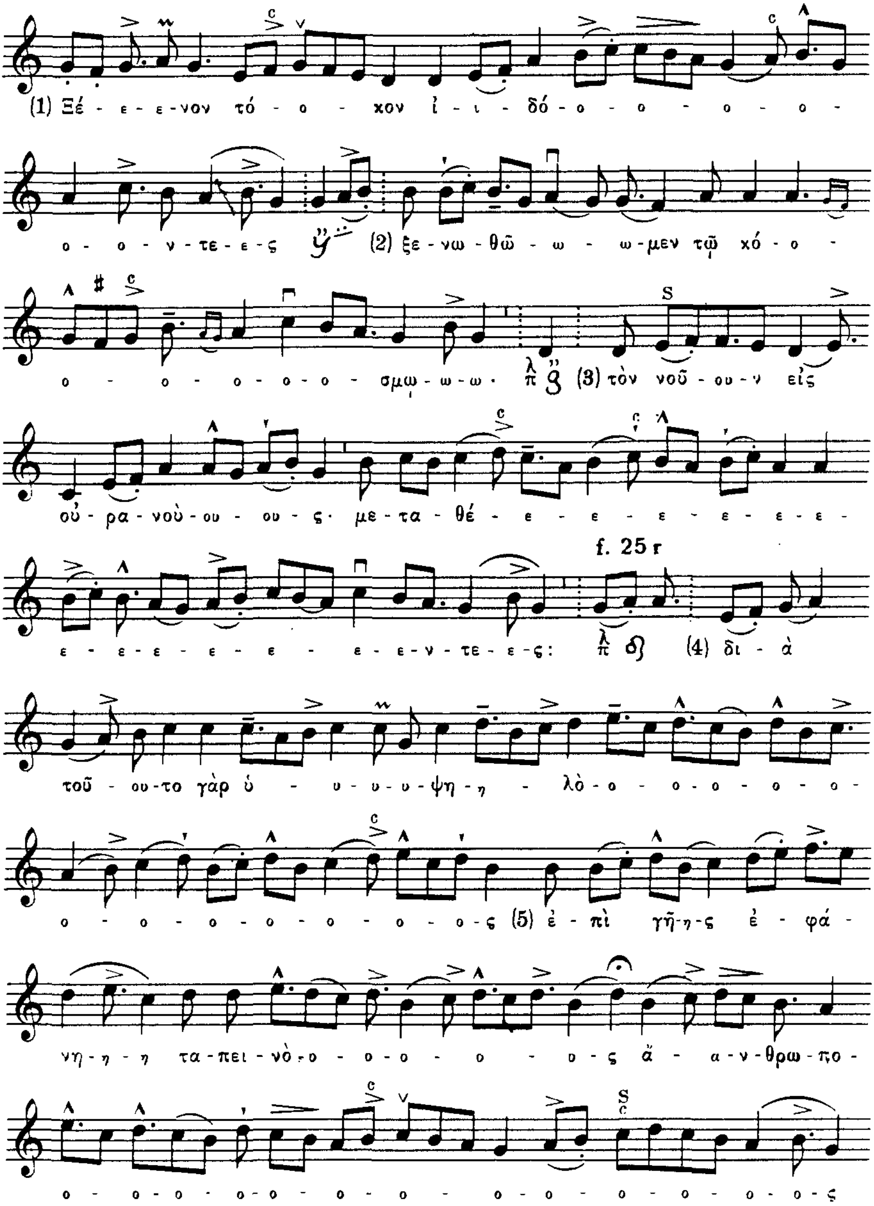

f. 23 r
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - λω - ω - ω - ω - ω -
ν τὸν βί - ο - ο - ο - ο - ν ἐ - ε - ε - κ - φαί - αι - νου - ου - ου -
ου - ου - ου - ου - ου - ου - ου - ου - σα - α - α · Δ (12) Χαῖ - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε δέ -
ε - ε - ν - δρο - ο - ο - ν ἀ - γλα - ό - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο·· χα - α - ρ - πο - ον Δ (13) ἐξ
οὗ τρέ - ε - φο - ο - ο - ν - ται πι - στοί - οι - οι - οι - οι -
οι - οι - οι · Δ (14) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι -
f. 23 v
αι - ρε - ε φύ - υ - υ - λλο - ο - ο - ν εὔ - σχι - ι -
ό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -

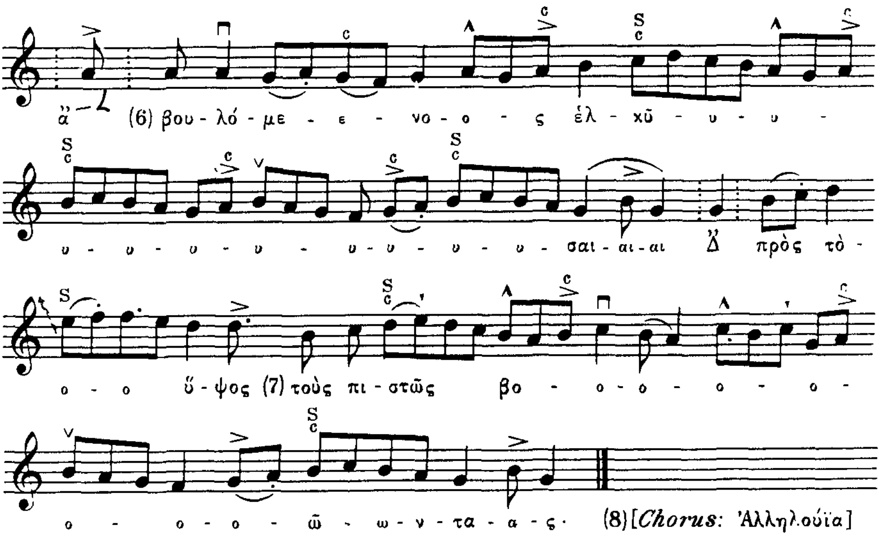

ο - φυ - υ - λλο - ο - ο - ν (15) ὑ - φ'οὗ σκέ - ε - πο -
ο - ο - ν - ται πο - λλοί - οι - οι - οι - οι - οι - οι - οι - οι -
οι - οι - οι - οι - οι - οι - οι (16) Χαῖ - αι - αι - αι - αί - αι -
αι - αι - αι - αι - αι - ρε - ε - ε · χυ - ο - ο - ο - ο - φο -
ροῦ - ου - σα · (17) λύ - τρω - σι - ι - ι - ι - ν αἰ - χμα - α -
λω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω - ω - ω - τοῖ - οι - ς (18) Χαῖ -
f. 24 r
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε ἀ -
πο - ο - ο - ο - γε - ννῶ - ω - σα (19) ὁ - δη - γὸ - ο - ο - ο - ν πλα -
νω - ω - ω - μέ - ε - ε - ε - ε - ε - ε - ε - ε - ε - νω - ω - ν
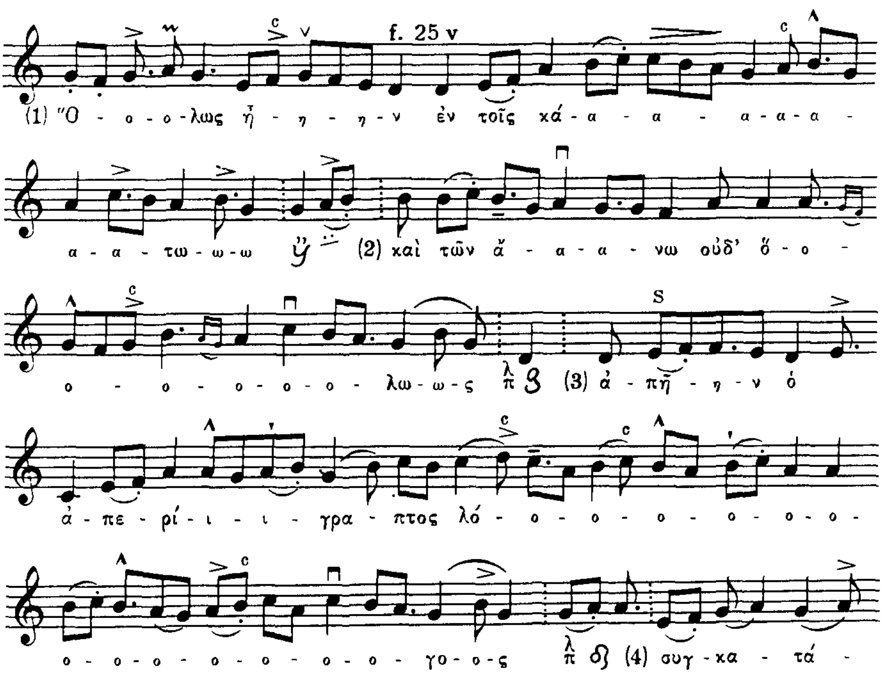


(24) [*Chorus:* Χαῖρε νύμφη ἀνύμφευτε·]
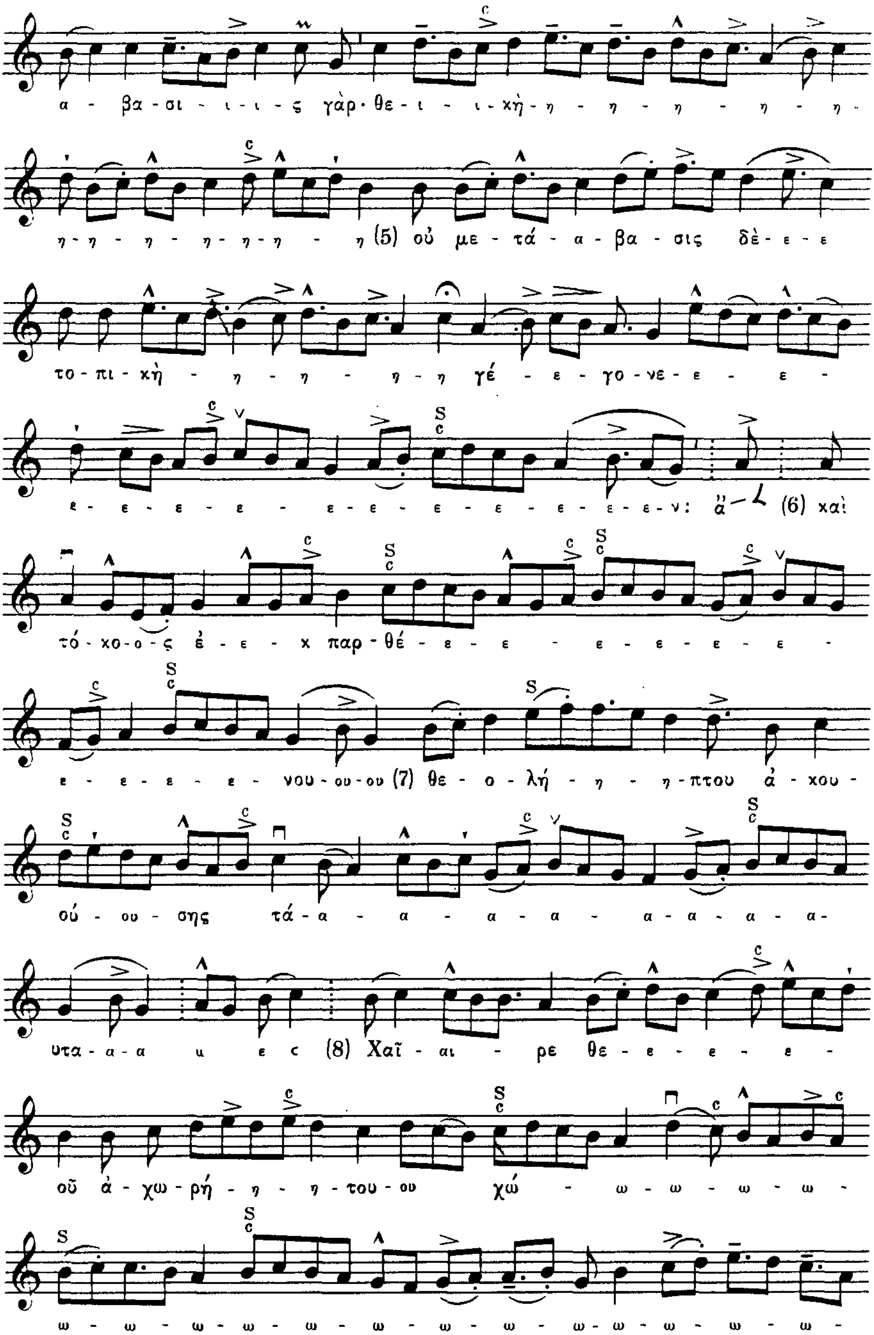
Oikos XIV
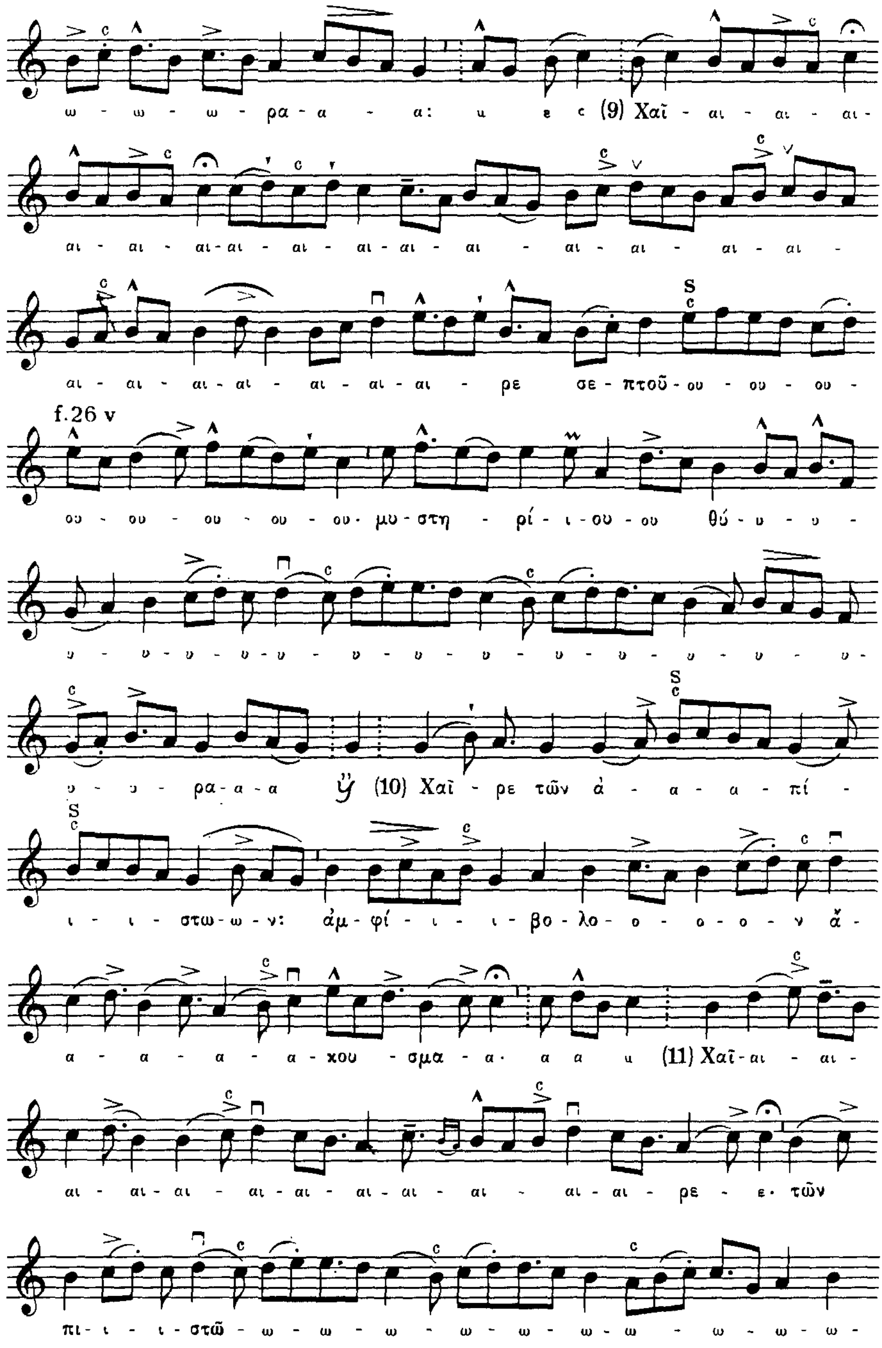

(1) Ξέ - ε - ε - νον τό - ο - χον ἴ - ι - δό - ο - ο - ο - ο -
ο - ο - ν - τε - ε - ς (2) ξε - νω - θῶ - ω - ω - μεν τῷ χό - ο -
ο - ο - ο - ο - ο - σμω - ω - ω · (3) τὸν νοῦ - ου - ν εἰς
οὐ - ρα - νοὺ - ου - ου - ς · με - τα - θέ - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ν - τε - ε - ς: (4) δι - ὰ
f. 25 r
τοῦ - ου - το γὰρ ὑ - υ - υ - υ - ψη - η - λὸ - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ς (5) ἐ - πὶ γῆ - η - ς ἐ - φά -
νη - η - η τα - πει - νὸ - ο - ο - ο - ο - ο - ς ἄ - α - ν - θρω - πο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ς
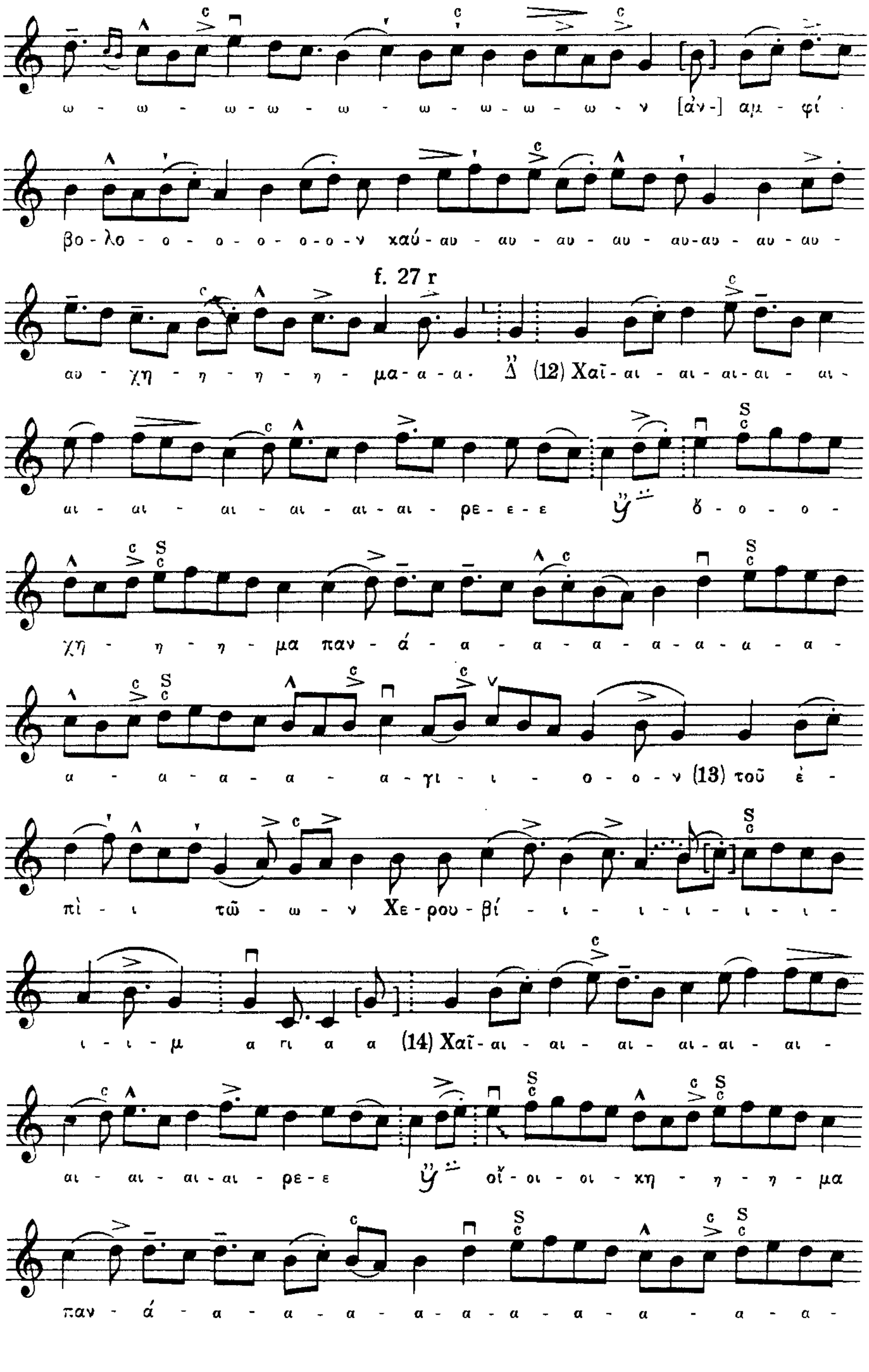

ἄ (6) βου - λό - με - ε - νο - ο - ς ἑλ - κῦ - υ - υ -
υ - υ - υ - υ - υ - υ - υ - υ - σαι - αι - αι Δ πρὸς τὸ -
ο - ο ὕ - ψος (7) τοὺς πι - στῶς βο - ο - ο - ο - ο -
ο - ο - ο - ῶ - ω - ν - τα - α - ς· (8) [Chorus: Ἀλληλούϊα]
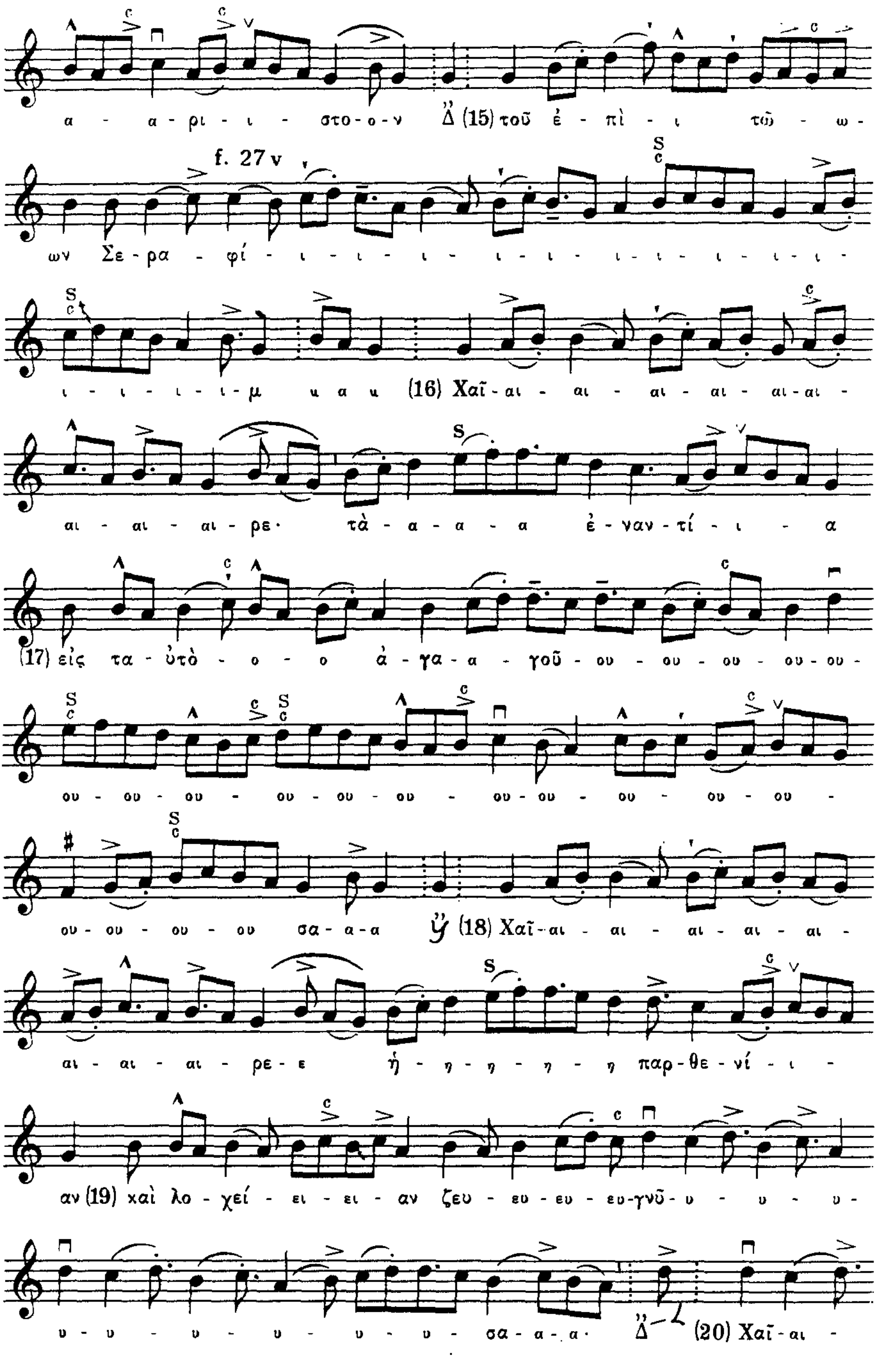
Oikos XV
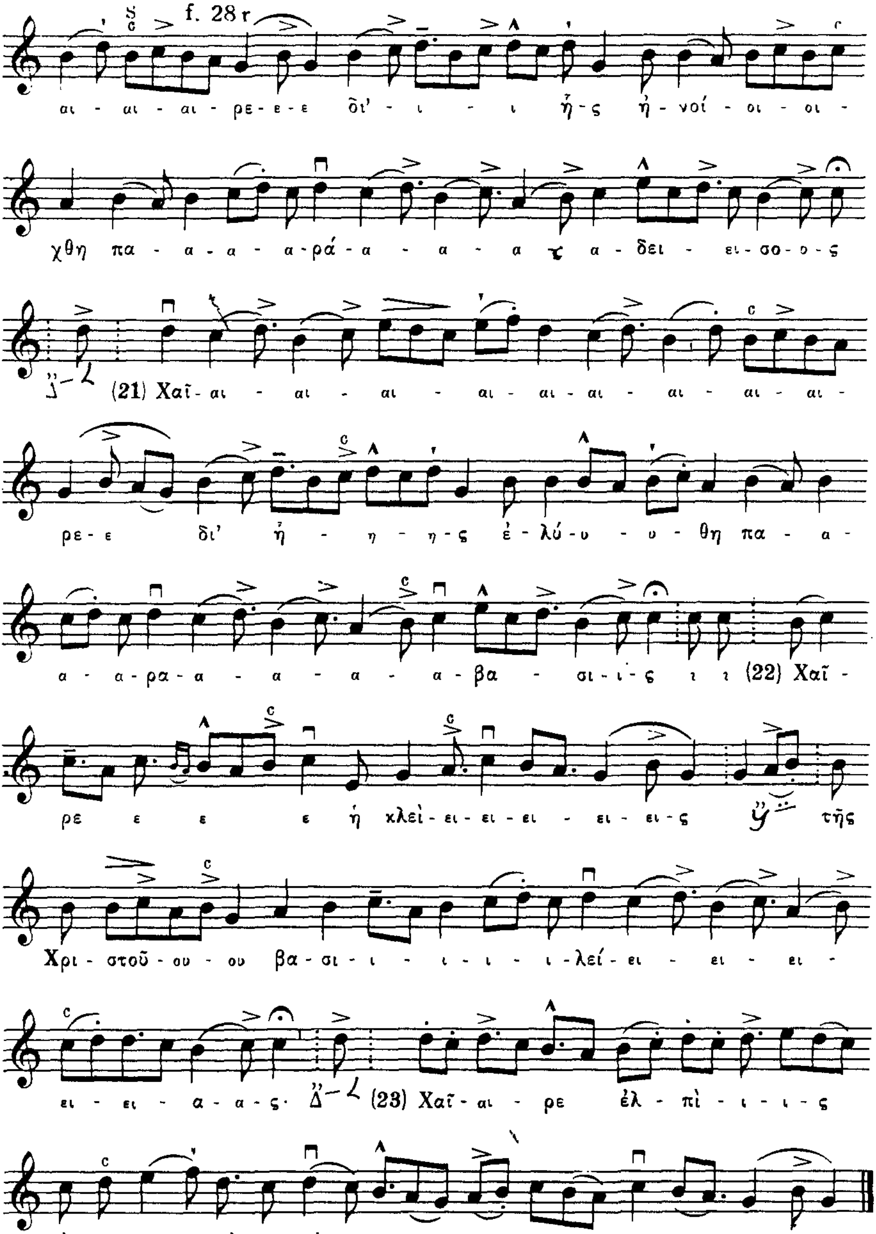

f. 25 v
(1) Ὅ - ο - ο - λως ἦ - η - η - ν ἐν τοῖς χά - α - α - α - α - α -
α - α - τω - ω - ω (2) καὶ τῶν ἄ - α - α - νω οὐδ' ὅ - ο -
ο - ο - ο - ο - ο - λω - ω - ς (3) ἀ - πῆ - η - ν ὁ
ἀ - πε - ρί - ι - ι - γρα - πτος λό - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - γο - ο - ς (4) συγ - κα - τά -


α - βα - σι - ι - ι - ς γὰρ · θε - ι - ι - χὴ - η - η - η - η - η -
η - η - η - η - η - η - η (5) οὐ με - τά - α - βα - σις δὲ - ε - ε
το - πι - κὴ - η - η - η - η γέ - ε - γο - νε - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ν: ἄ - (6) καὶ
τό - χο - ο - ς ἐ - ε - χ παρ - θέ - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - νου - ου - ου (7) θε - ο - λή - η - η - πτου ἀ - χου -
ού - ου - σης τά - α - α - α - α - α - α - α - α -
υτα - α - α υ ε ς (8) Χαῖ - αι - ρε θε - ε - ε - ε -
οὗ ἀ - χω - ρή - η - η - του - ου χώ - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω -


ω - ω - ω - ρα - α - α: υ ε ε (9) Χαῖ - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - ρε σε - πτοῦ - ου - ου - ου -
f.26 v
ου - ου - ου - ου - ου - μυ - στη - ρί - ι - ου - ου θύ - υ - υ -
υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ -
υ - υ - ρα - α - α (10) Χαῖ - ρε τῶν ἀ - α - α - πί -
ι - ι - στω - ω - ν: ἀμ - φί - ι - ι - βο - λο - ο - ο - ο - ν ἄ -
α - α - α - α - χου - σμα - α - α α υ (11) Χαῖ - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - τῶν
πι - ι - ι - στῶ - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω -


ω - ω - ω - ω - ω - ω - ω - ω - ω - ν [ἀν-] αμ - φί -
βο - λο - ο - ο - ο - ο - ο - ν χαύ - αυ - αυ - αυ - αυ - αυ-αυ - αυ - αυ -
f. 27 r
αυ - χη - η - η - η - μα - α - α - (12) Χαΐ - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε - ε ο - ο - ο -
χη - η - η - μα παν - ά - α - α - α - α - α - α - α -
α - α - α - α - α - γι - ι - ο - ο - ν (13) τοῦ ἐ -
πὶ - ι τῶ - ω - ν Χε - ρου - βί - ι - ι - ι - ι - ι -
ι - ι - μ α γι α α (14) Χαΐ - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - ρε - ε οἴ - οι - οι - χη - η - η - μα
παν - ά - α - α - α - α - α - α - α - α - α - α -
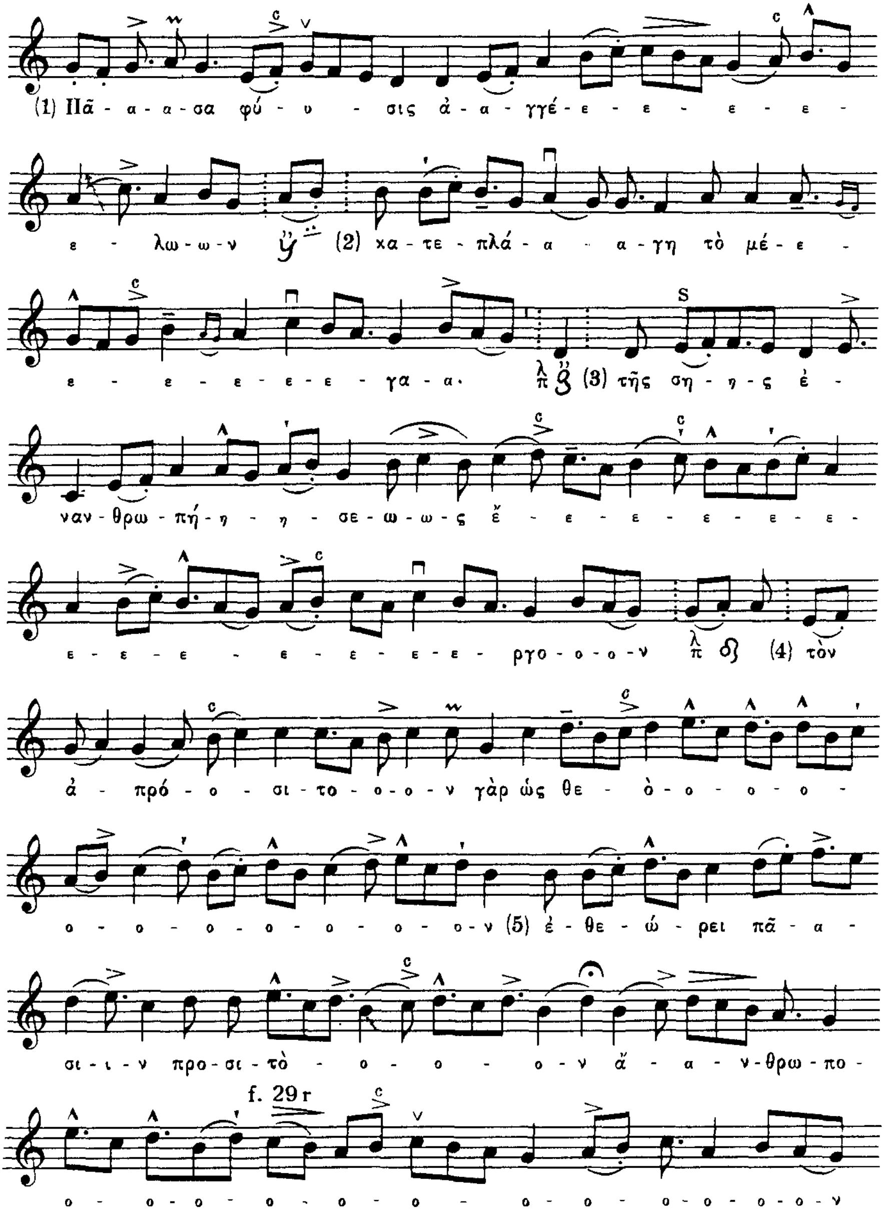

α - α - ρι - ι - στο - ο - ν Δ (15) τοῦ ἐ - πὶ - ι τῶ - ω -
f. 27 v
ων Σε - ρα - φί - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι -
ι - ι - ι - ι - μ u α u (16) Χαῖ - αι - αι - αι - αι - αι - αι -
αι - αι - αι - ρε· τὰ - α - α - α ἐ - ναν - τί - ι - α
(17) εἰς τα - ὐτὸ - ο - ο ἀ - γα - α - γοῦ - ου - ου - ου - ου - ου -
ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου -
ου - ου - ου - ου σα - α - α (18) Χαῖ - αι - αι - αι - αι - αι -
αι - αι - αι - ρε - ε ἤ - η - η - η - η παρ - θε - νί - ι -
αν (19) καὶ λο - χεί - ει - ει - αν ζευ - ευ - ευ - ευ - γνῦ - υ - υ - υ -
υ - υ - υ - υ - υ - υ - σα - α - α· Δ (20) Χαῖ - αι -

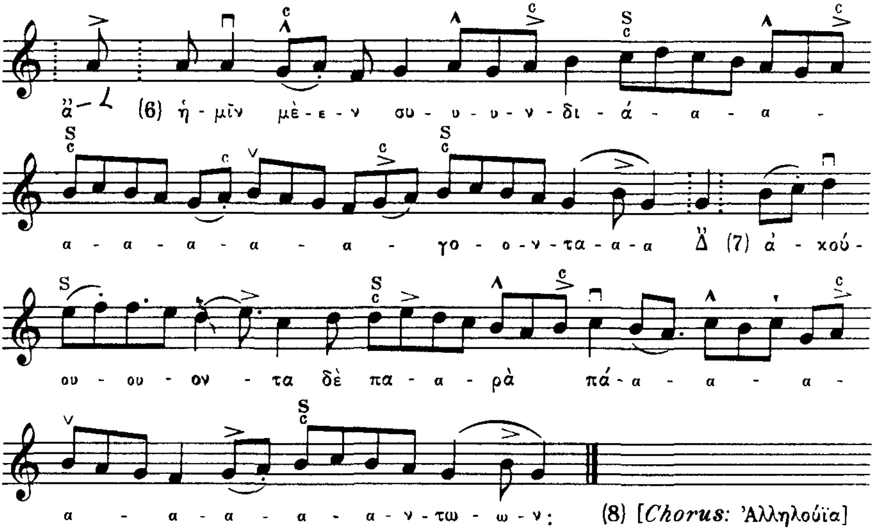


(24) [*Chorus:* Χαῖρε νύμφη ἀνύμφευτε]
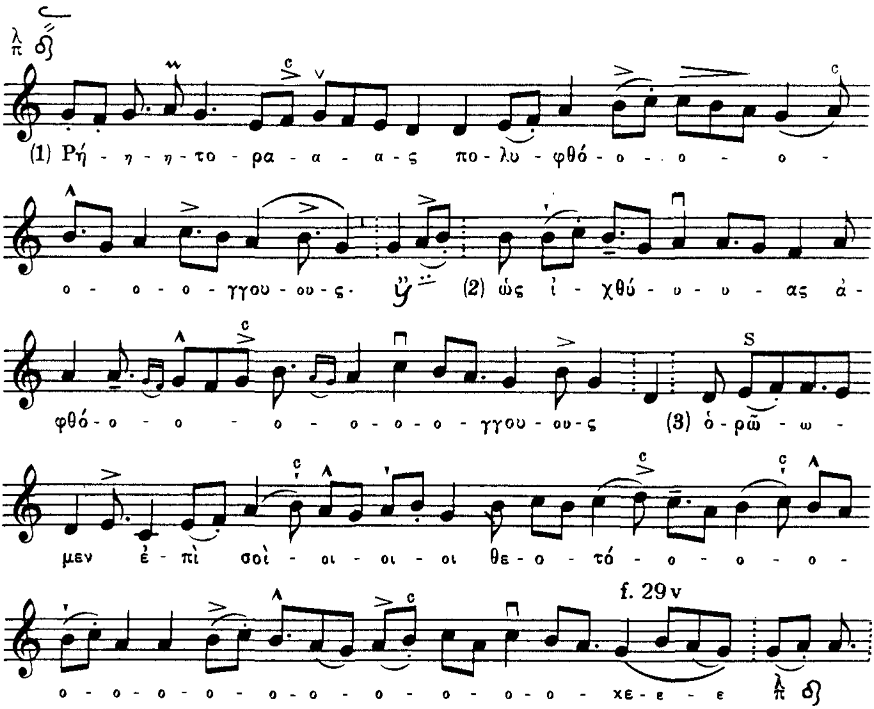
Oikos XVI
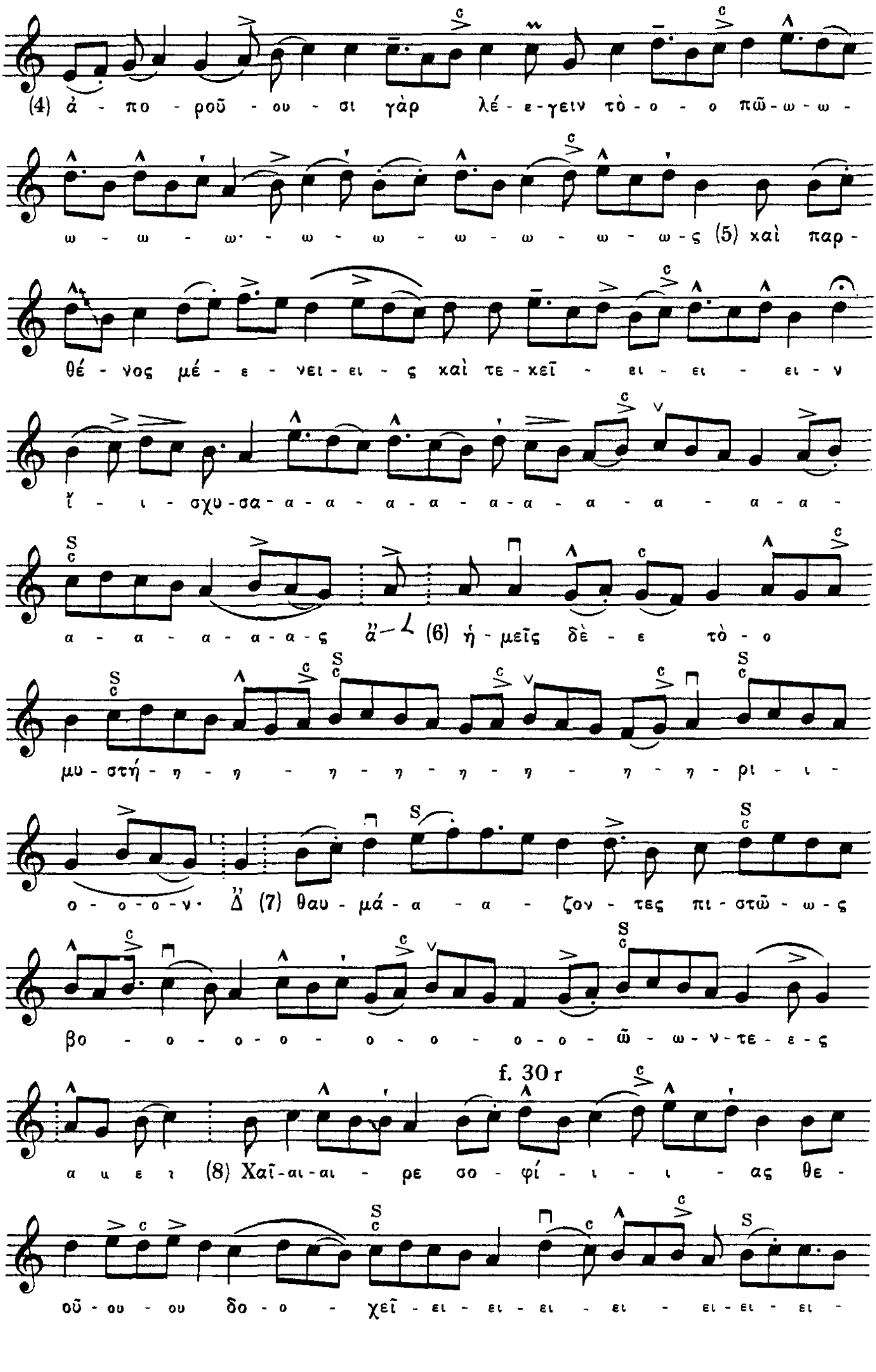
f. 28 v
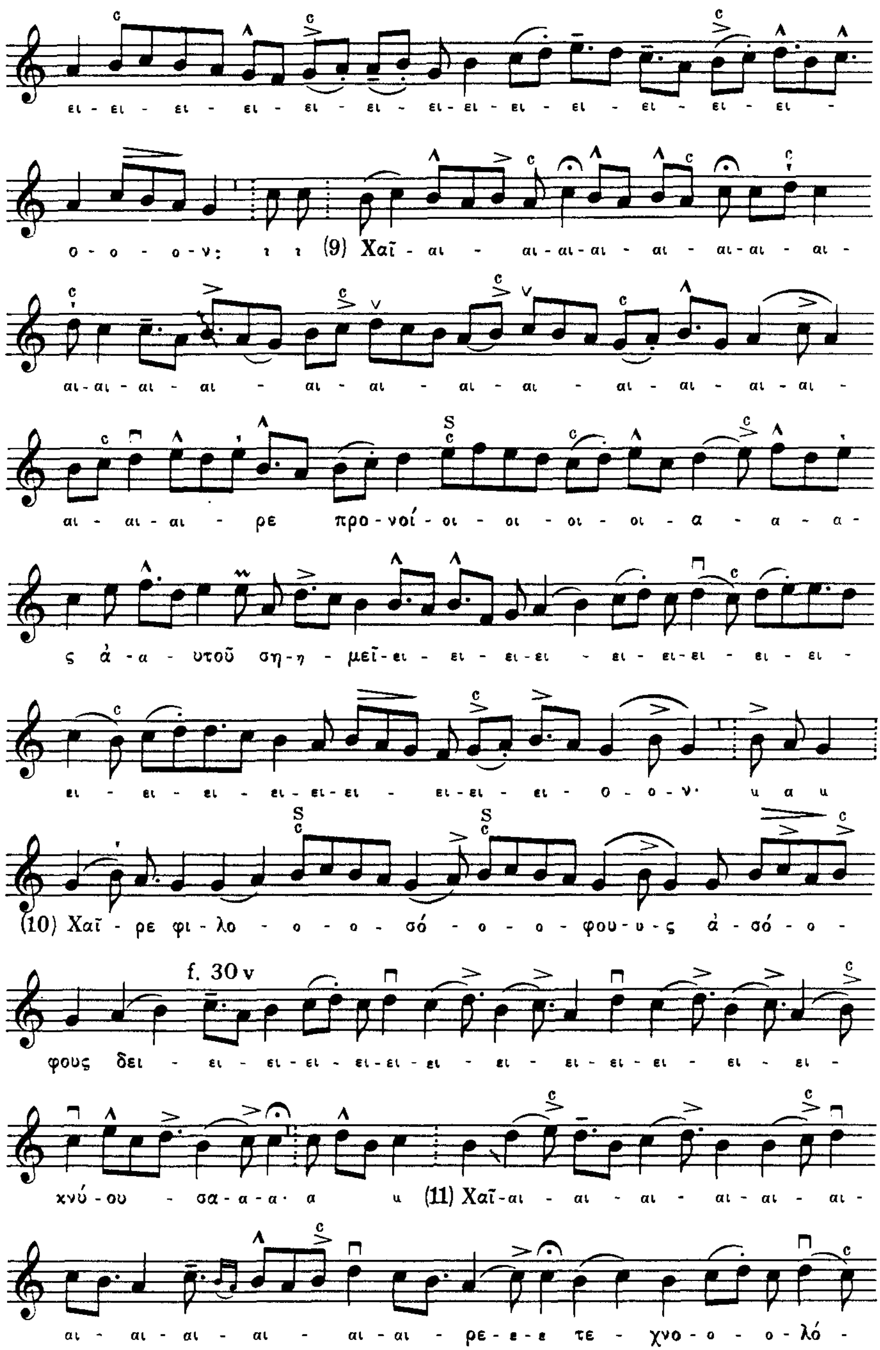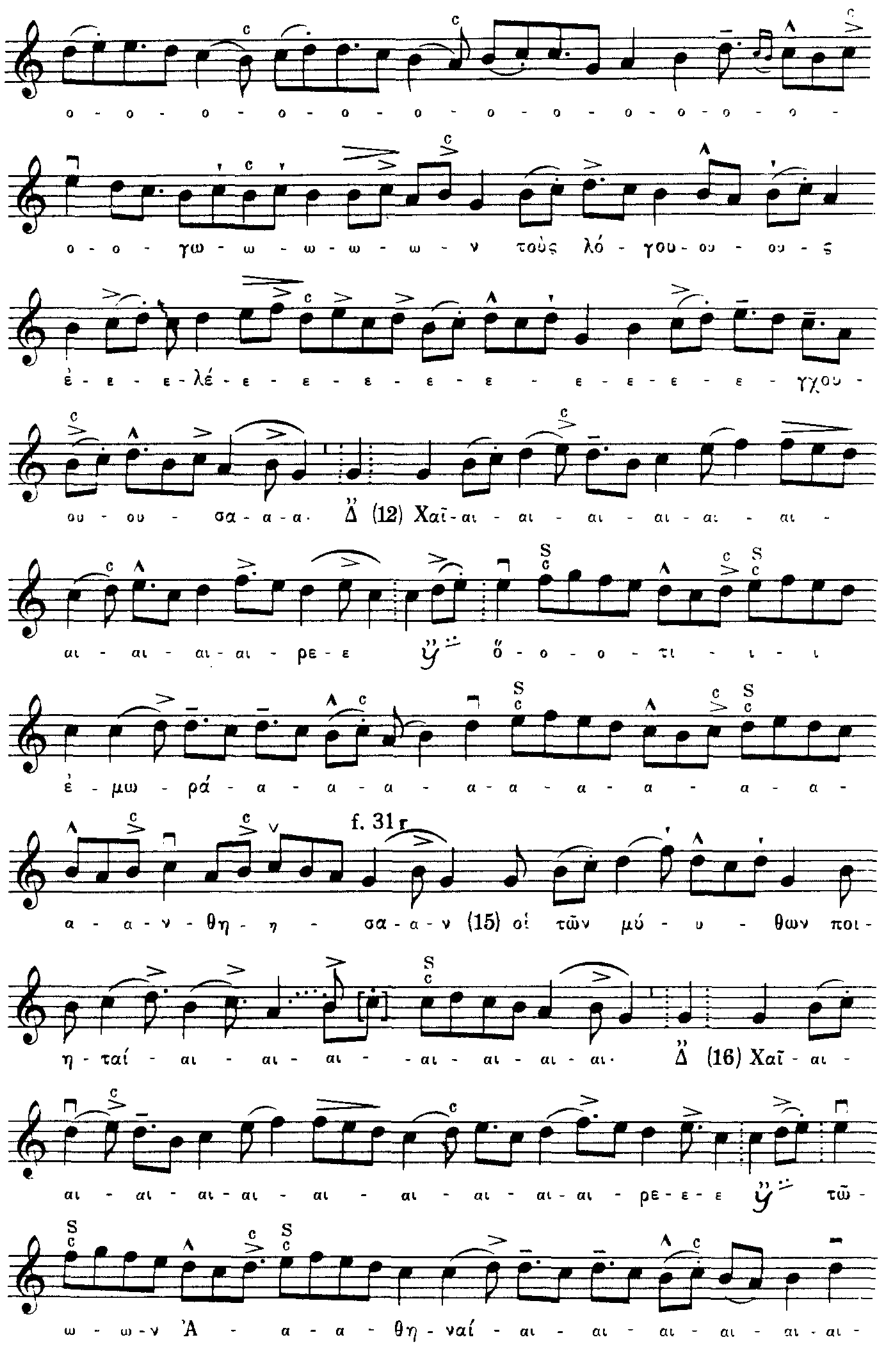



ἄ - ⌊ (6) ἡ - μῖν μὲ - ε - ν συ - υ - υ - ν - δι - ά - α - α -
α - α - α - α - α - γο - ο - ν - τα - α - α (7) ἀ - χού -
ου - ου - ον - τα δὲ πα - α - ρὰ πά - α - α - α -
α - α - α - α - α - ν - τω - ω - ν: (8) [*Chorus:* Ἀλληλούϊα]
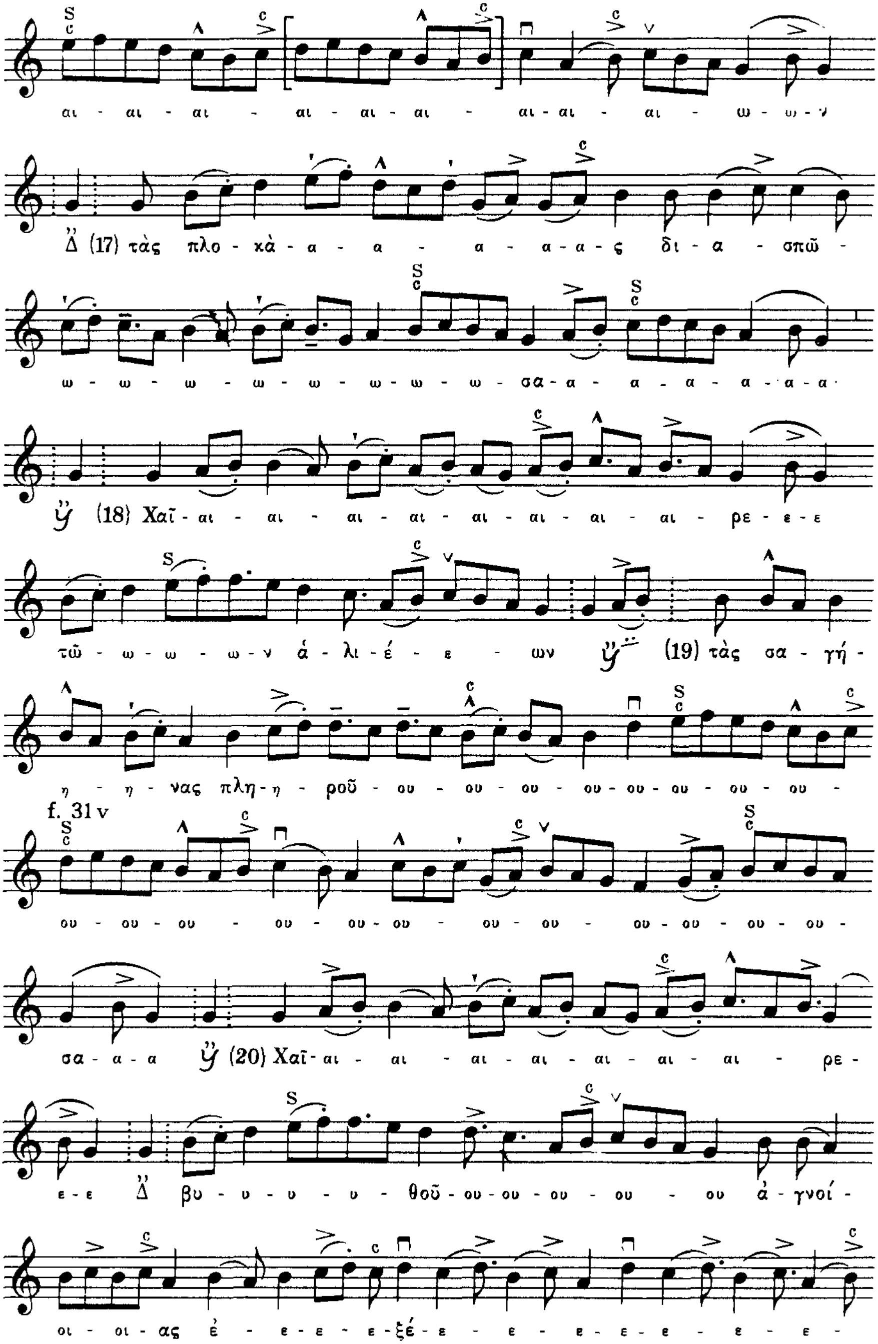
Oikos XVII
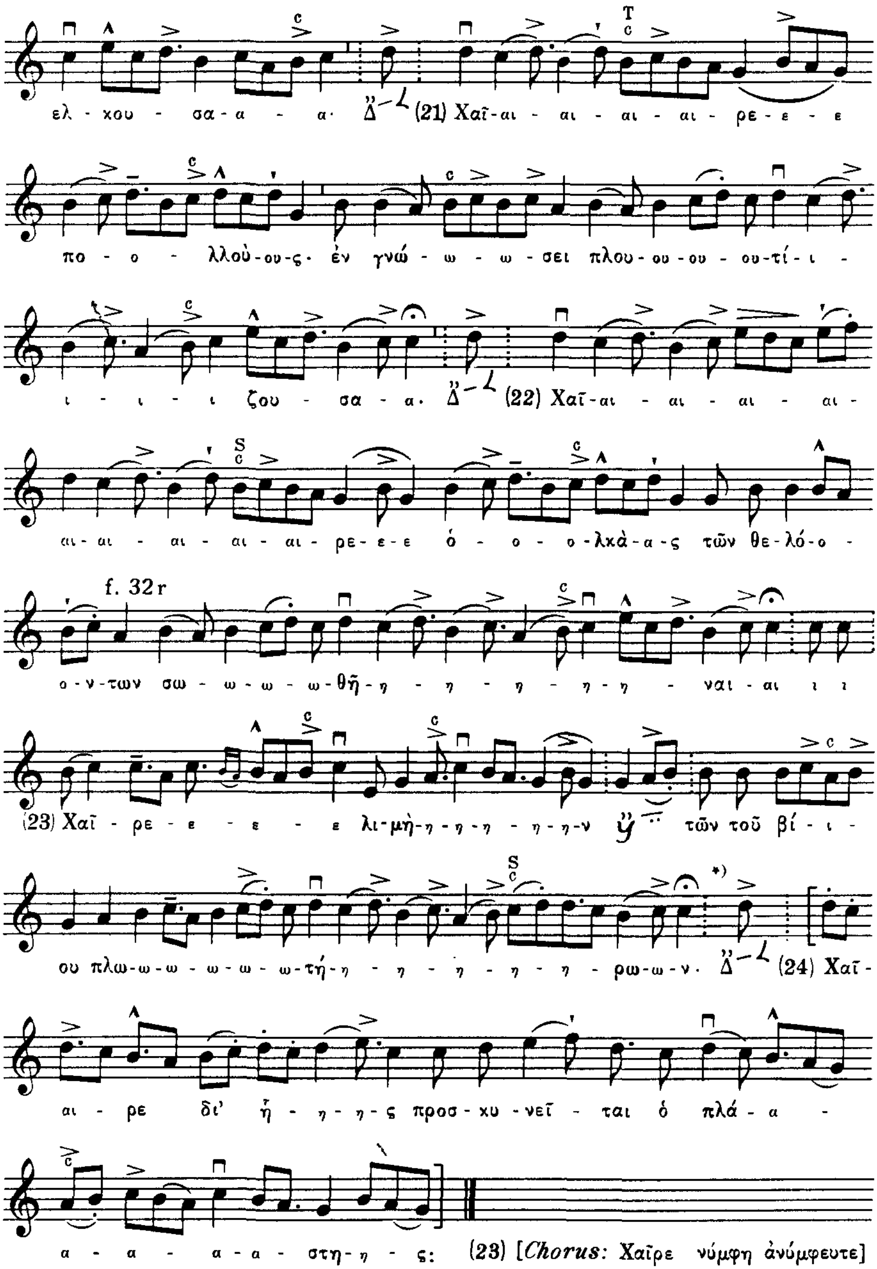

(1) Ρή - η - η - το - ρα - α - α - ς πο - λυ - φθό - ο - ο - ο -
ο - ο - ο - γγου - ου - ς. (2) ὡς ἰ - χθύ - υ - υ - ας ἀ -
φθό - ο - ο - ο - ο - ο - ο - γγου - ου - ς (3) ὁ - ρῶ - ω -
μεν ἐ - πὶ σοὶ - οι - οι - οι θε - ο - τό - ο - ο - ο - ο -
f. 29 v
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - χε - ε - ε


(4) ἀ - πο - ροῦ - ου - σι γὰρ λέ - ε - γειν τὸ - ο - ο - ο πῶ - ω - ω -
ω - ω - ω· - ω - ω - ω - ω - ω - ω - ς (5) καὶ παρ -
θέ - νος μέ - ε - νει - ει - ς καὶ τε - κεῖ - ει - ει - ει - ν
ἴ - ι - σχυ - σα - α - α - α - α - α - α - α - α - α - α -
α - α - α - α - α - ς ἄ— (6) ἡ - μεῖς δὲ - ε τὸ - ο
μυ - στή - η - η - η - η - η - η - η - ρι - ι -
ο - ο - ο - ν· Δ̈ (7) θαυ - μά - α - α - ζον - τες πι - στῶ - ω - ς
βο - ο - ο - ο - ο - ο - ο - ο - ῶ - ω - ν - τε - ε - ς
f. 30 r
α υ ε ι (8) Χαῖ - αι - αι - ρε σο - φί - ι - ι - ας θε -
οῦ - ου - ου δο - ο - χεῖ - ει - ει - ει - ει - ει - ει - ει -


ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει -
ο - ο - ο - ν: ι ι (9) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - ρε προ - νοί - οι - οι - οι - οι - α - α - α -
ς ἀ - α - υτοῦ ση - η - μεῖ - ει - ει - ει - ει - ει - ει - ει - ει - ει -
ει - ει - ει - ει - ει - ει - ει - ει - ει - ο - ο - ν· υ α υ
(10) Χαῖ - ρε φι - λο - ο - ο - σό - ο - ο - φου - υ - ς ἀ - σό - ο -
f. 30 v
φους δει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει -
χνύ - ου - σα - α - α · α υ (11) Χαῖ - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε - ε τε - χνο - ο - ο - λό -
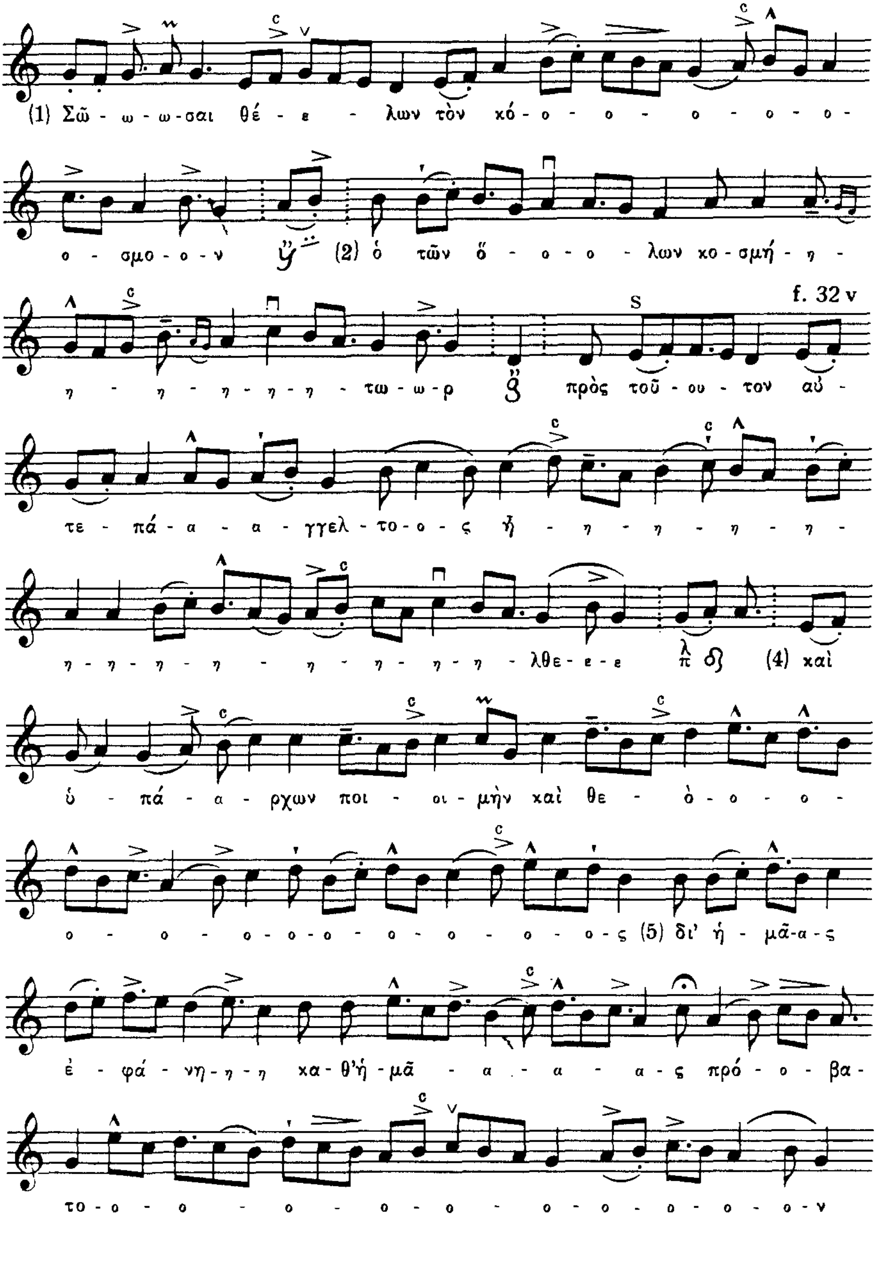

ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - γω - ω - ω - ω - ω - ν τοὺς λό - γου - ου - ου - ς
ἐ - ε - ε - λέ - ε - ε - ε - ε - ε - ε - ε - ε - ε - γχου -
ου - ου - σα - α - α· (12) Χαῖ - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - ρε - ε ὅ - ο - ο - τι - ι - ι
ἐ - μω - ρά - α - α - α - α - α - α - α - α - α -
α - α - ν - θη - η - σα - α - ν (15) οἱ τῶν μύ - υ - θων ποι -
η - ταί - αι - αι - αι - αι - αι - αι - αι· (16) Χαῖ - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε τῶ -
ω - ω - ν Ἀ - α - α - θη - ναί - αι - αι - αι - αι - αι - αι -
f. 31r

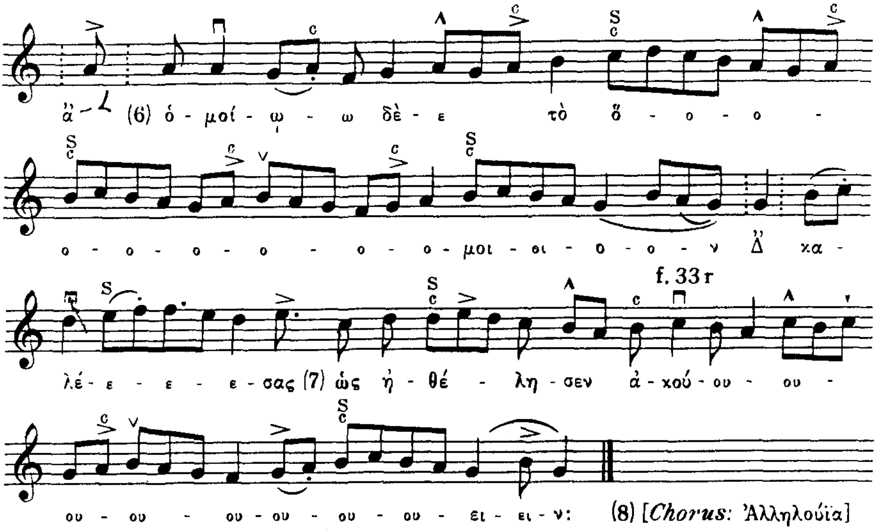

αι - αι - αι - αι - αι - αι - αι - αι - αι - ω - ω - ν
(17) τὰς πλο - κὰ - α - α - α - α - α - ς δι - α - σπῶ -
ω - ω - ω - ω - ω - ω - ω - ω - σα - α - α - α - α - α - α
(18) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε
τῶ - ω - ω - ω - ν ἁ - λι - έ - ε - ων
(19) τὰς σα - γή -
η - η - νας πλη - η - ροῦ - ου - ου - ου - ου - ου - ου - ου - ου -
f. 31 v
ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου -
σα - α - α
(20) Χαῖ - αι - αι - αι - αι - αι - αι - αι - ρε -
ε - ε
βυ - υ - υ - υ - θοῦ - ου - ου - ου - ου - ου ἁ - γνοί -
οι - οι - ας ἐ - ε - ε - ε - ξέ - ε - ε - ε - ε - ε - ε -
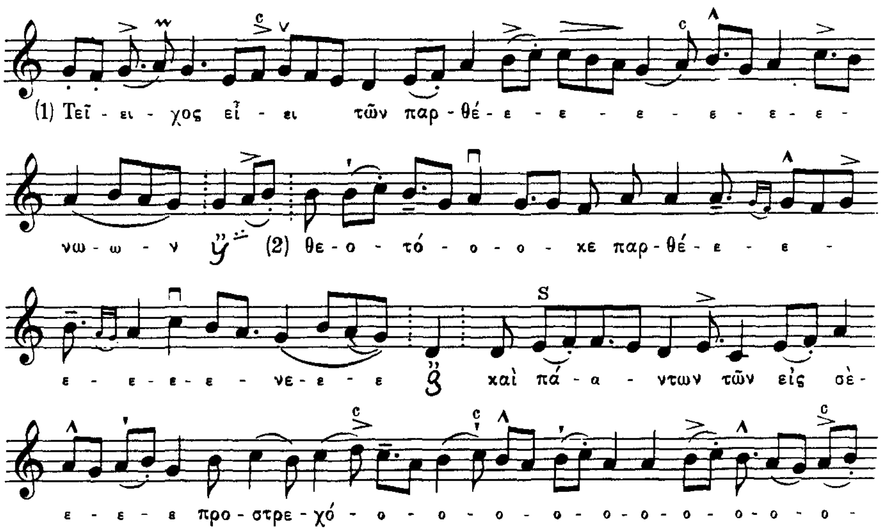


*) The scribe omitted ll. 13 and 14. In order to restore the balance he added l. 22 from Stanza A; but the metrical scheme is destroyed.
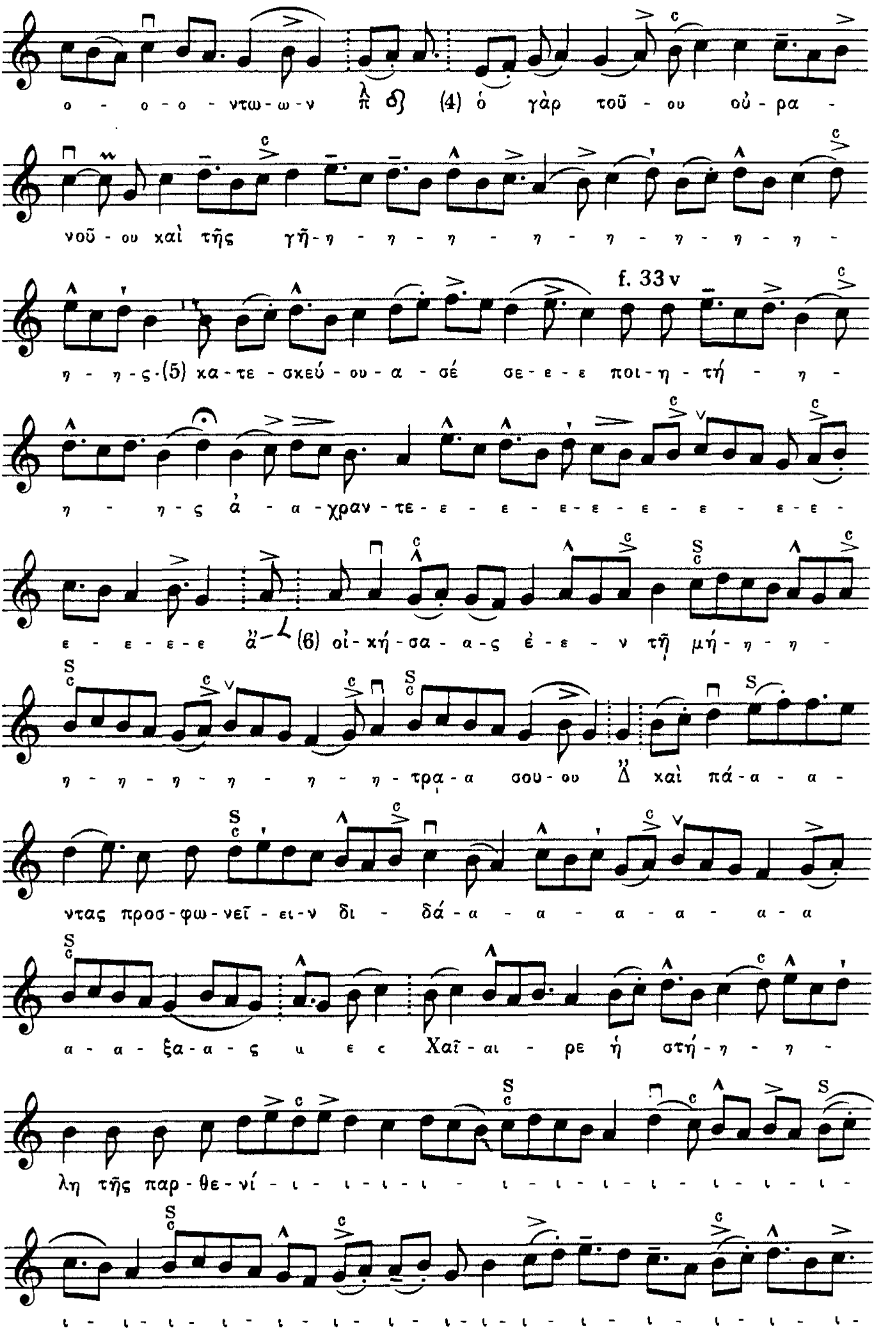
Oikos XVIII
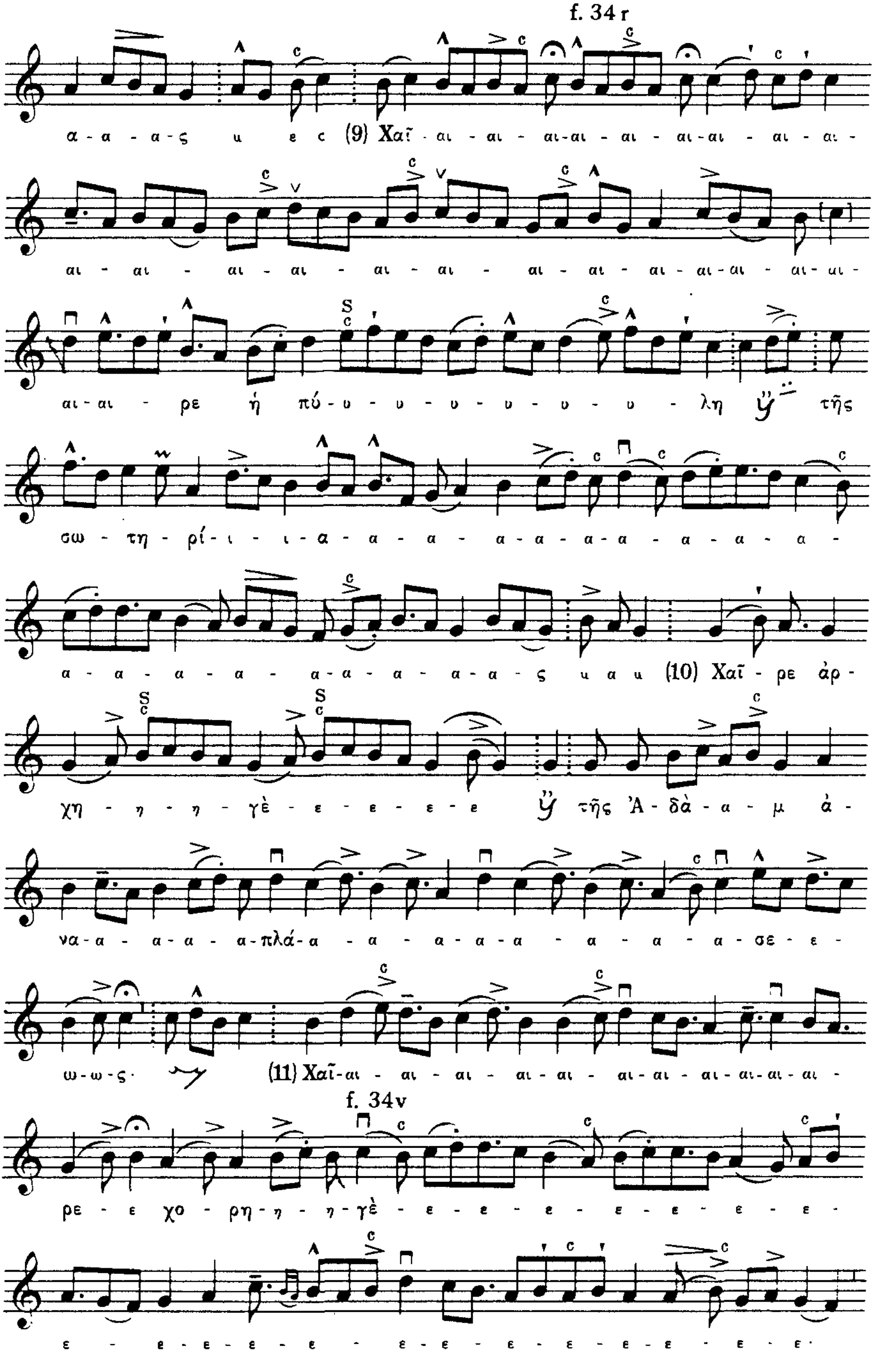

(1) Σῶ - ω - ω - σαι θέ - ε - λων τὸν κό - ο - ο - ο - ο - ο -
ο - σμο - ο - ν (2) ὁ τῶν ὅ - ο - ο - λων κο - σμή - η -
f. 32 v
η - η - η - η - η - τω - ω - ρ πρὸς τοῦ - ου - τον αὐ -
τε - πά - α - α - γγελ - το - ο - ς ἤ - η - η - η - η -
η - η - η - η - η - η - η - λθε - ε - ε (4) καὶ
ὑ - πά - α - ρχων ποι - οι - μὴν καὶ θε - ὸ - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ς (5) δι' ἡ - μᾶ-α - ς
ἐ - φά - νη - η - η κα - θ'ἡ - μᾶ - α - α - α - ς πρό - ο - βα -
το - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ν
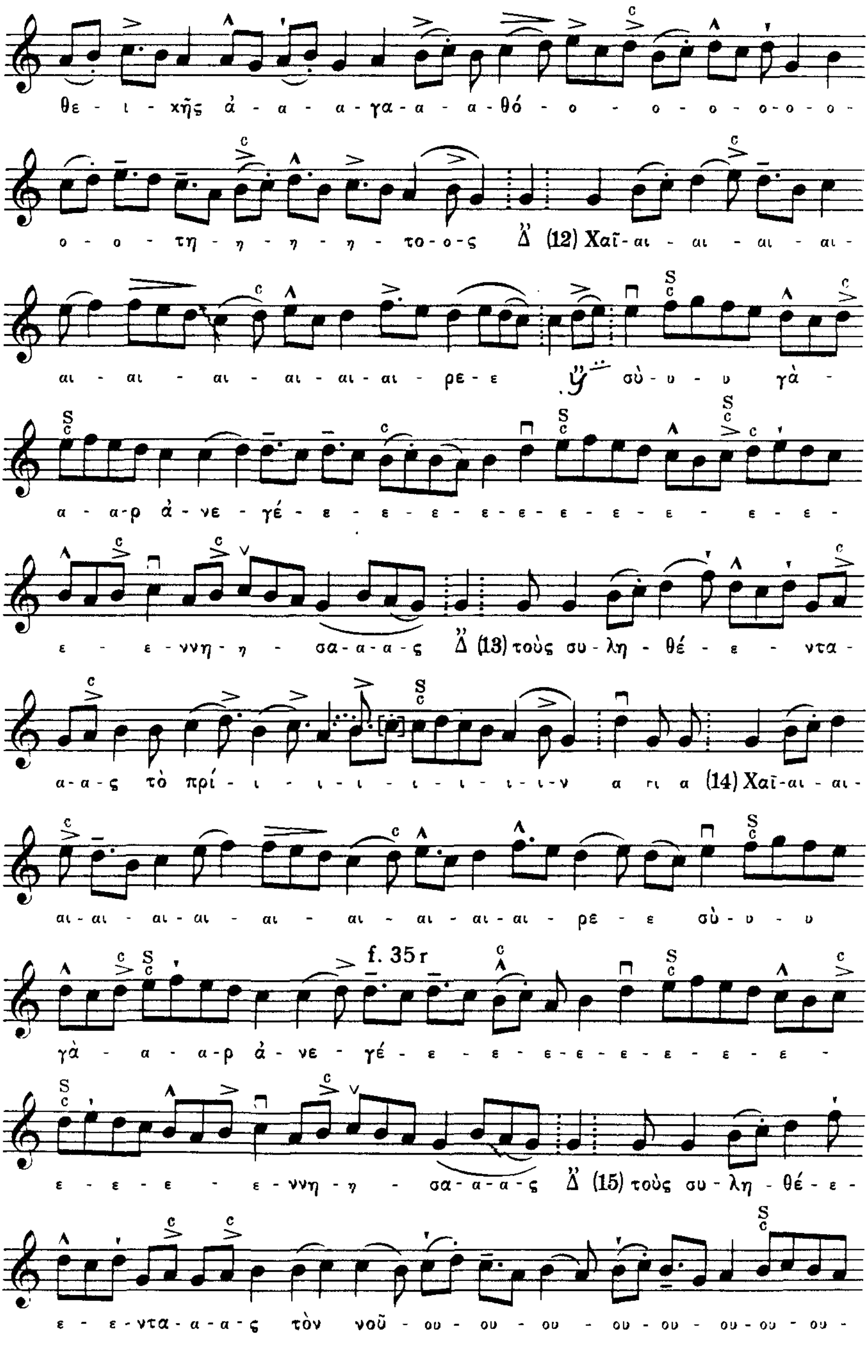

f. 33r
ἀ - λ (6) ὁ - μοί - ω - ω δὲ - ε τὸ ὅ - ο - ο -
ο - ο - ο - ο - ο - ο - μοι - οι - ο - ο - ν Δ κα -
λέ - ε - ε - ε - σας (7) ὡς ἠ - θέ - λη - σεν ἀ - κού - ου - ου -
ου - ου - ου - ου - ου - ου - ει - ει - ν: (8) [Chorus: Ἀλληλούϊα]
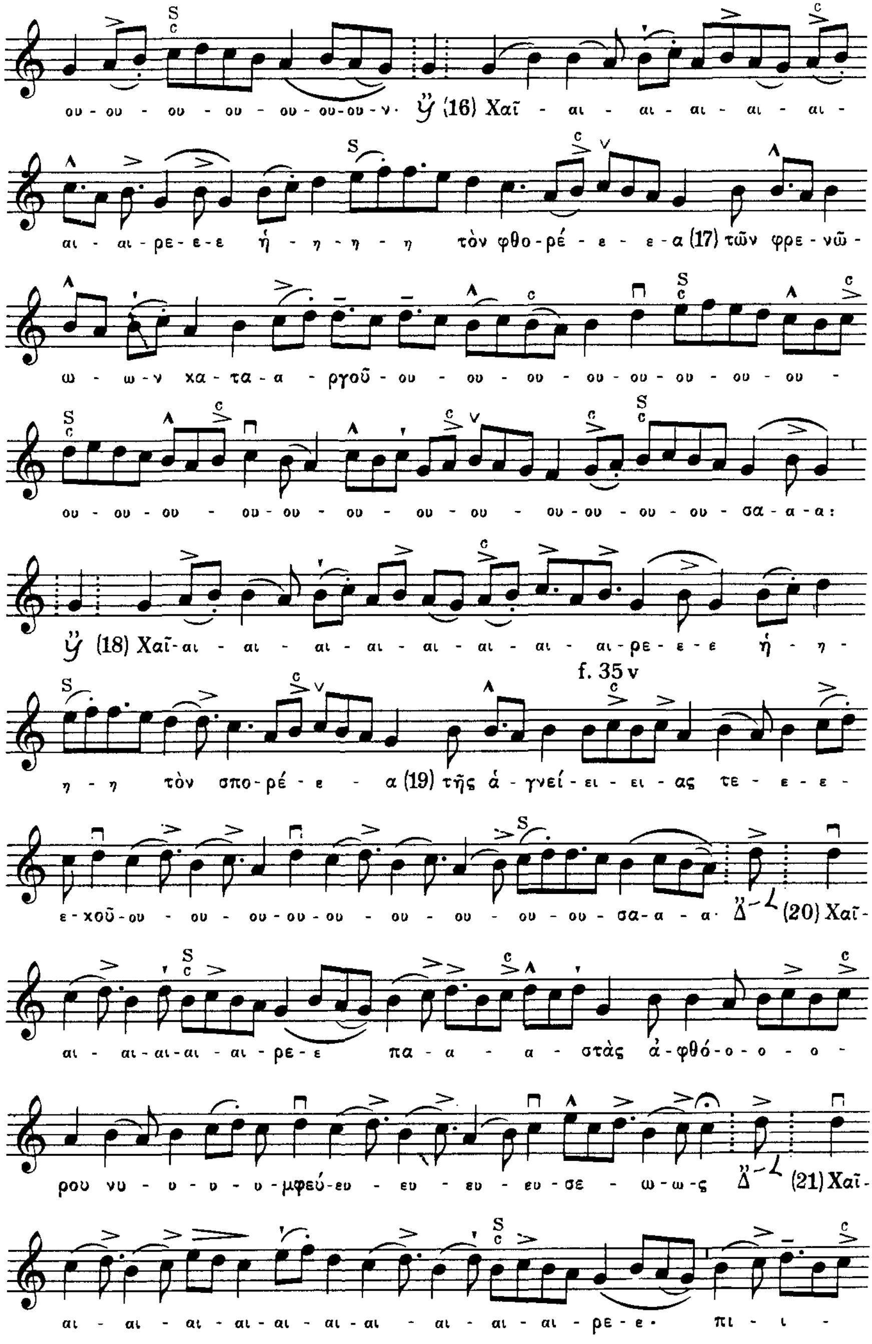
Oikos XIX
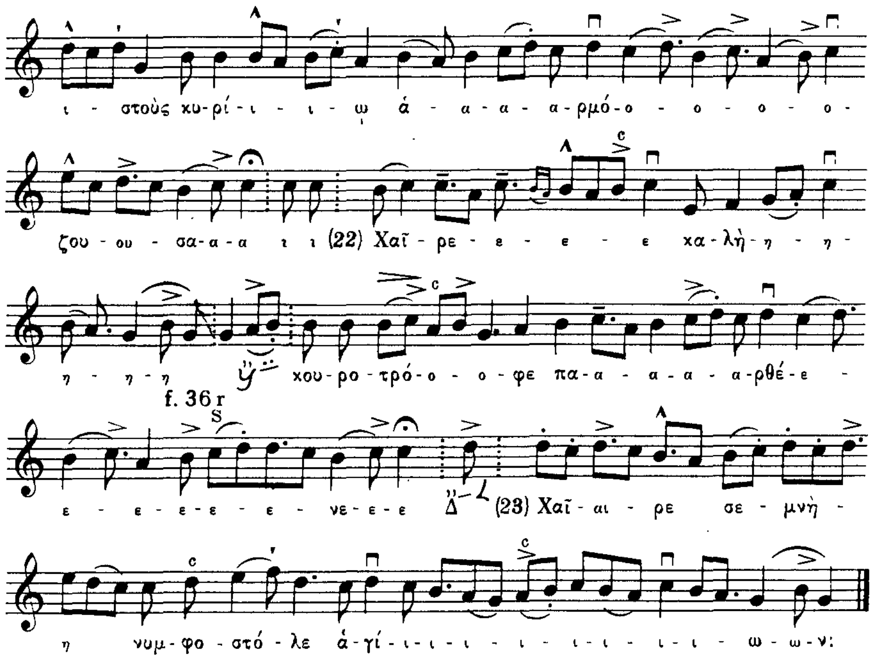

(1) Τεῖ - ει - χος εἶ - ει τῶν παρ - θέ - ε - ε - ε - ε - ε - ε -
νω - ω - ν (2) θε - ο - τό - ο - ο - κε παρ - θέ - ε - ε -
ε - ε - ε - ε - νε - ε - ε καὶ πά - α - ντων τῶν εἰς σὲ -
ε - ε - ε προ - στρε - χό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -


ο - ο - ο - ντω - ω - ν π (4) ὁ γὰρ τοῦ - ου οὐ - ρα -
νοῦ - ου καὶ τῆς γῆ - η - η - η - η - η - η - η - η -
f. 33 v
η - η - ς · (5) κα - τε - σκεύ - ου - α - σέ σε - ε - ε ποι - η - τή - η -
η - η - ς ἀ - α - χραν - τε - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε ἄ (6) οἰ - κή - σα - α - ς ἐ - ε - ν τῇ μή - η - η -
η - η - η - η - η - η - τρα - α σου - ου καὶ πά - α - α -
ντας προσ - φω - νεῖ - ει - ν δι - δά - α - α - α - α - α - α
α - α - ξα - α - ς Χαῖ - αι - ρε ἡ στή - η - η -
λη τῆς παρ - θε - νί - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι -
ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι -


f. 34 r
α - α - α - ς υ ε ς (9) Χαῖ - αι - αι - αι-αι - αι - αι-αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι-αι - αι-αι -
αι - αι - ρε ἡ πύ - υ - υ - υ - υ - υ - υ - λη τῆς
σω - τη - ρί - ι - ι - α - α - α - α - α - α - α - α - α - α -
α - α - α - α - α - α - α - α - α - α - ς υ α υ (10) Χαῖ - ρε ἀρ -
χη - η - η - γὲ - ε - ε - ε - ε τῆς Ἀ - δὰ - α - μ ἀ -
να - α - α - α - α - πλά - α - α - α - α - α - α - α - α - σε - ε -
ω - ω - ς (11) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
f. 34v
ρε - ε χο - ρη - η - η - γὲ - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
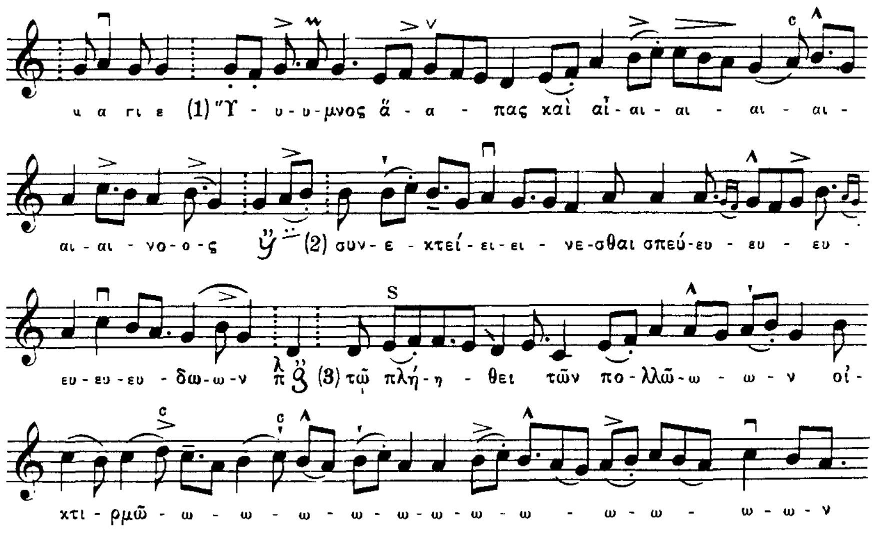

θε - ι - χῆς ἀ - α - α - γα - α - α - θό - ο - ο - ο - ο-ο - ο -
ο - ο - τη - η - η - η - το - ο - ς (12) Χαῖ - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε - ε σὺ - υ - υ γὰ -
α - α-ρ ἀ - νε - γέ - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ννη - η - σα - α - α - ς (13) τοὺς συ - λη - θέ - ε - ντα -
α - α - ς τὸ πρί - ι - ι - ι - ι - ι - ι - ι - ν α ρι α (14) Χαῖ - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε σὺ - υ - υ
f. 35 r
γὰ - α - α - ρ ἀ - νε - γέ - ε - ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ννη - η - σα - α - α - ς (15) τοὺς συ - λη - θέ - ε -
ε - ε - ντα - α - α - ς τὸν νοῦ - ου - ου - ου - ου - ου - ου - ου - ου -
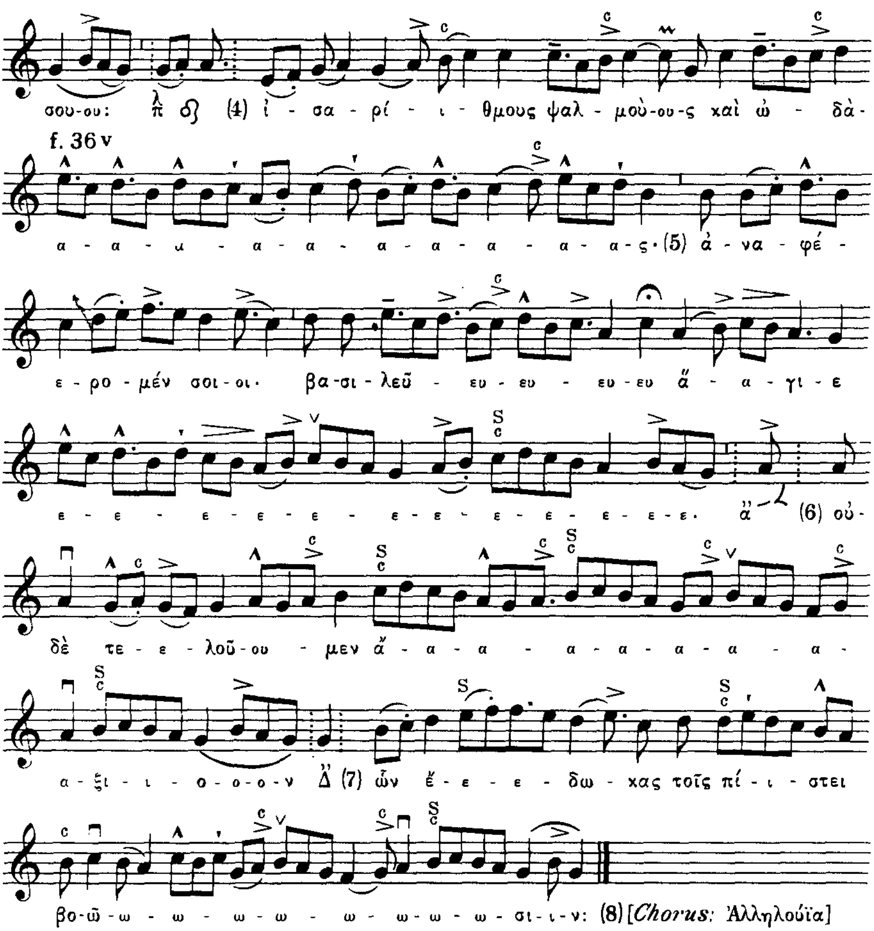

ου - ου - ου - ου - ου - ου - ου - ν · (16) Χαῖ - αι - αι - αι - αι - αι -
αι - αι - ρε - ε - ε ἤ - η - η - η τὸν φθο - ρέ - ε - ε - α (17) τῶν φρε - νῶ -
ω - ω - ν κα - τα - α - ργοῦ - ου - ου - ου - ου - ου - ου - ου - ου - ου -
ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου - σα - α - α:
(18) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε ἤ - η -
f. 35 v
η - η τὸν σπο - ρέ - ε - α (19) τῆς ἁ - γνεί - ει - ει - ας τε - ε - ε -
ε - χοῦ - ου - ου - ου - ου - ου - ου - ου - ου - ου - σα - α - α · (20) Χαῖ -
αι - αι - αι - αι - αι - ρε - ε πα - α - α - στὰς ἀ - φθό - ο - ο - ο -
ρου νυ - υ - υ - υ - μφεύ - ευ - ευ - ευ - ευ - σε - ω - ω - ς (21) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε · πι - ι -



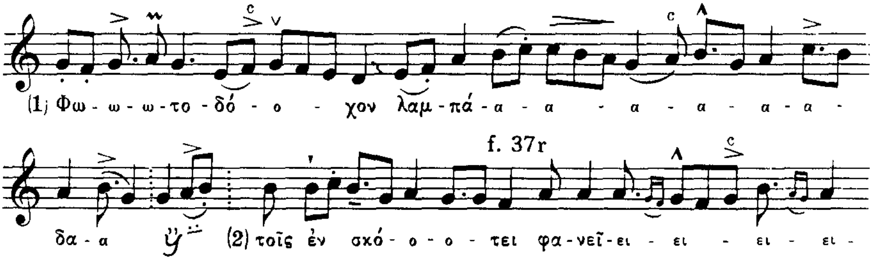
(24)[*Chorus:* Χαῖρη νύμφη ἀνύμφευτε]
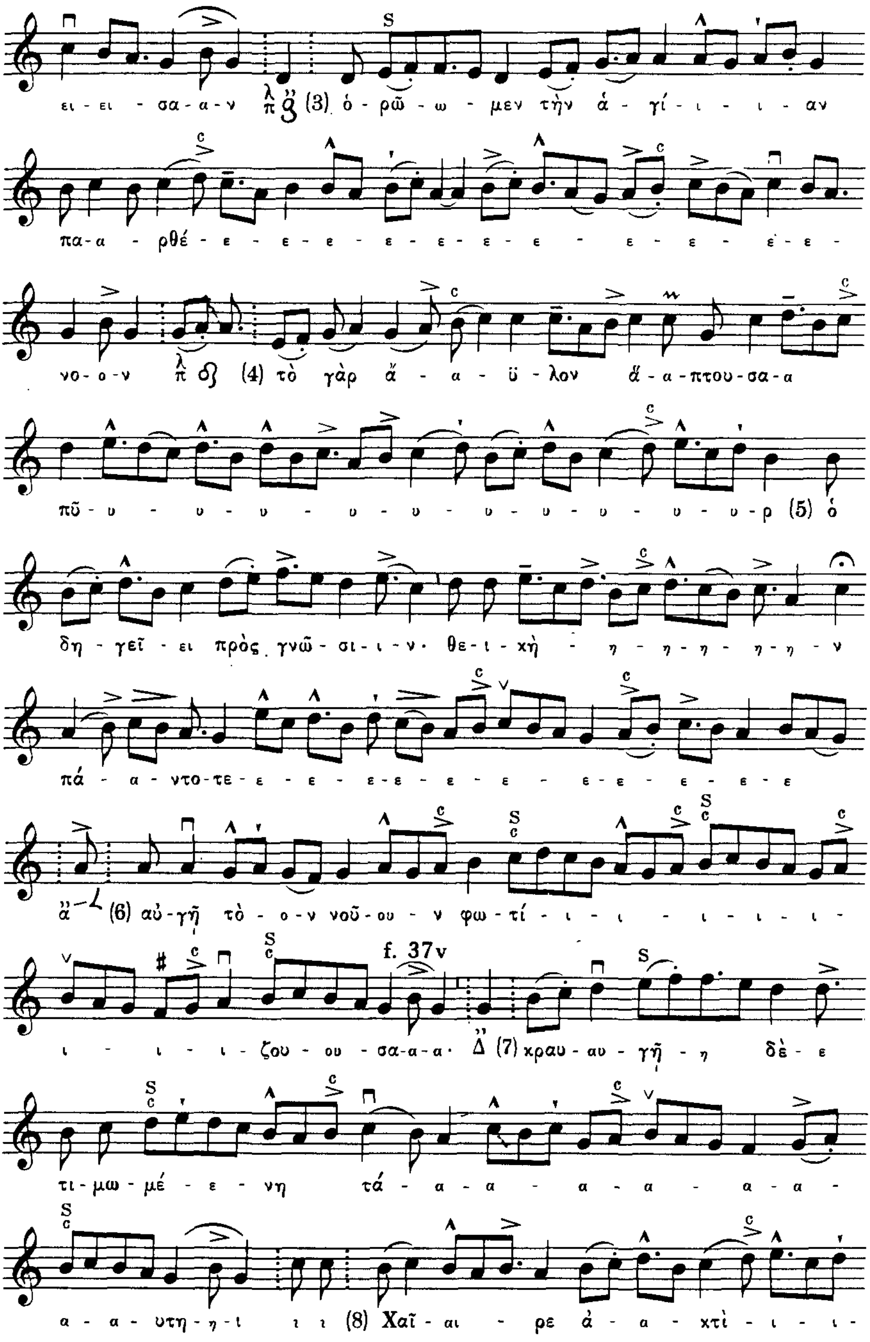
Oikos XX
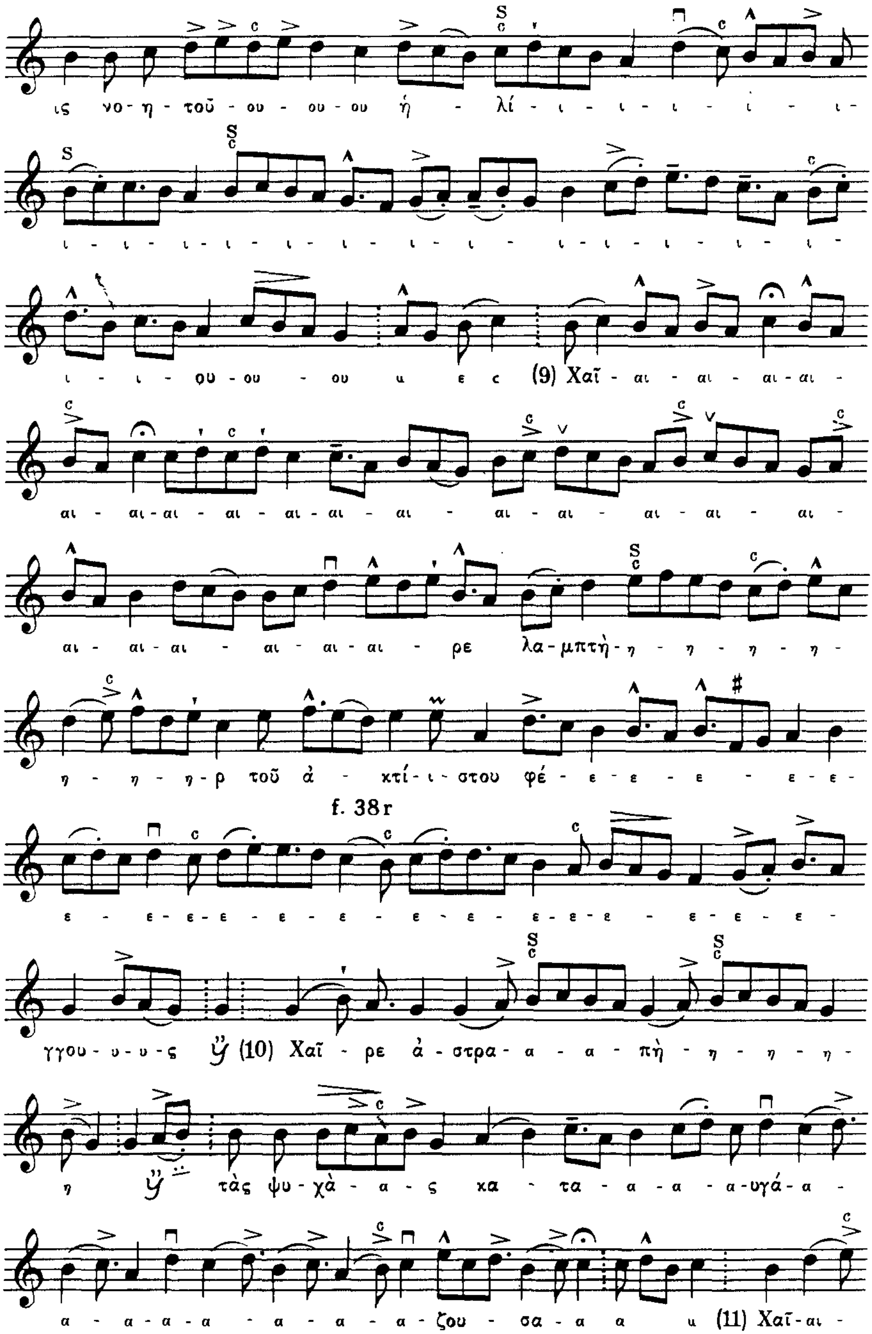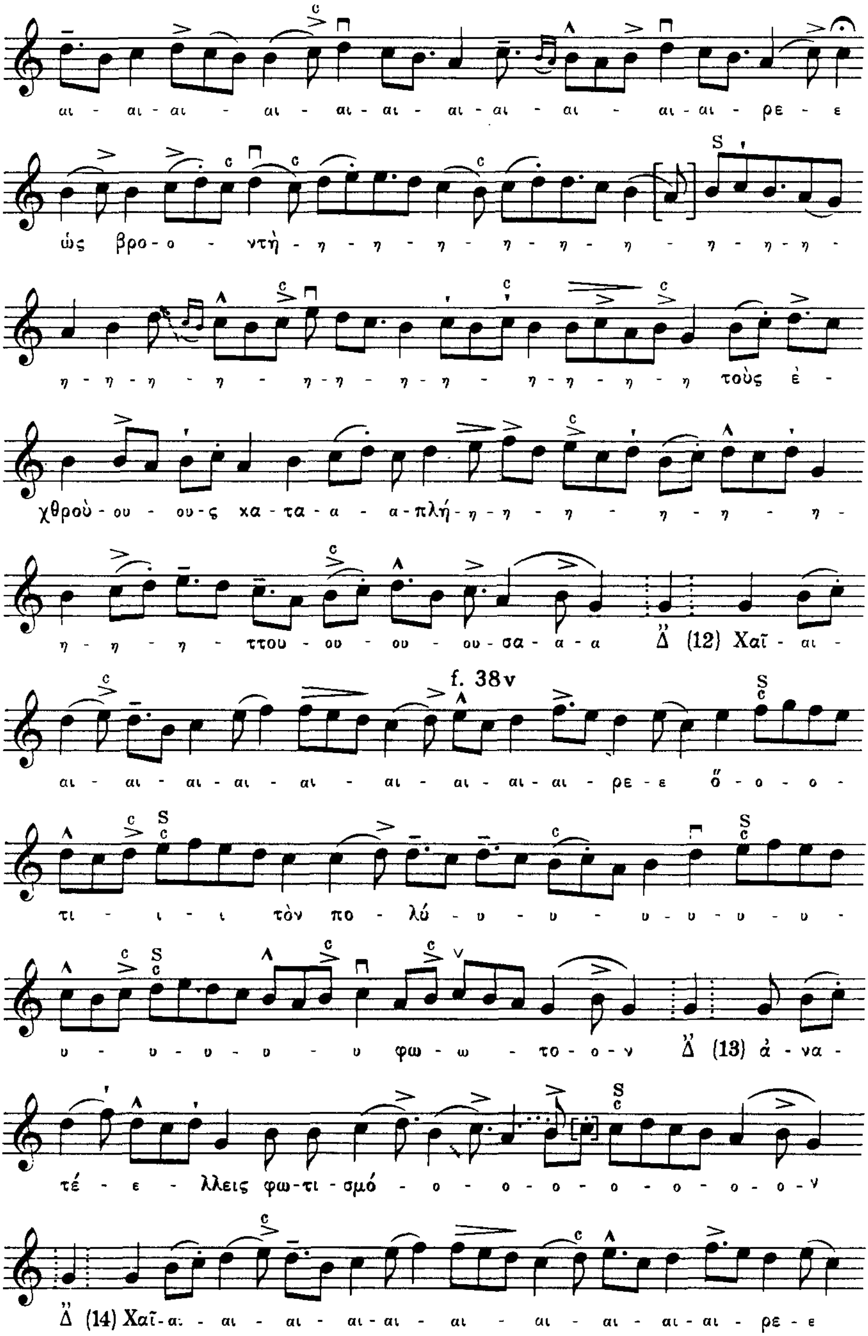



σου-ου: (4) ἰ - σα - ρί - ι - θμους ψαλ - μού-ου-ς καὶ ὠ - δὰ -
f. 36v
α - α - ι - α - α - α - α - α - α - α-ς· (5) ἀ - να - φέ -
ε - ρο - μέν σοι - οι· βα-σι - λεῦ - ευ - ευ - ευ - ευ ἅ - α - γι - ε
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε. (6) οὐ -
δὲ τε - ε - λοῦ - ου - μεν ἅ - α - α - α - α - α - α - α -
α - ξι - ι - ο - ο - ο - ν (7) ὧν ἔ - ε - ε - δω - χας τοῖς πί - ι - στει
βο-ῶ - ω - ω - ω - ω - ω - ω - ω - ω - σι - ι - ν: (8) [*Chorus:* Ἀλληλούϊα]
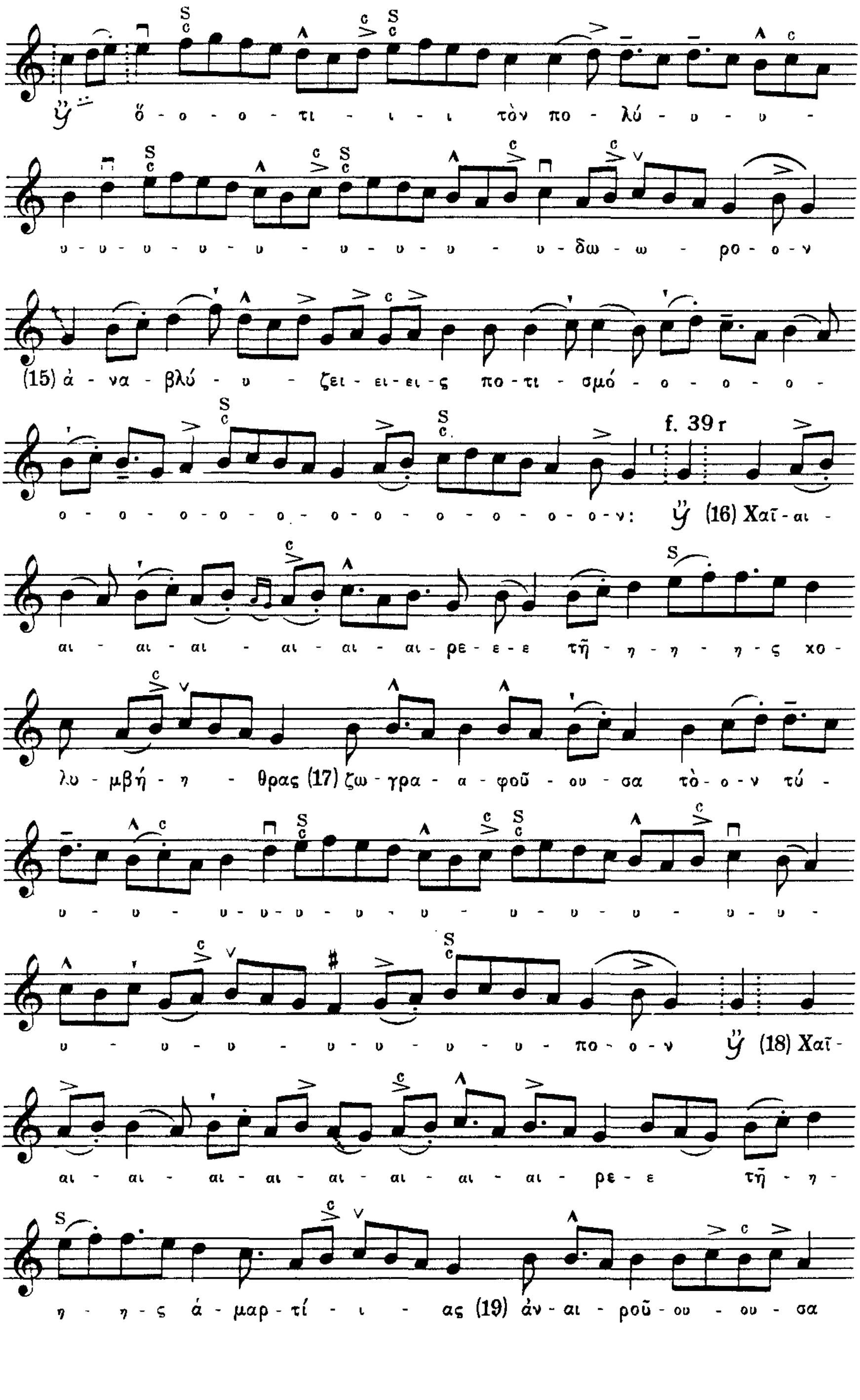
Oikos XXI
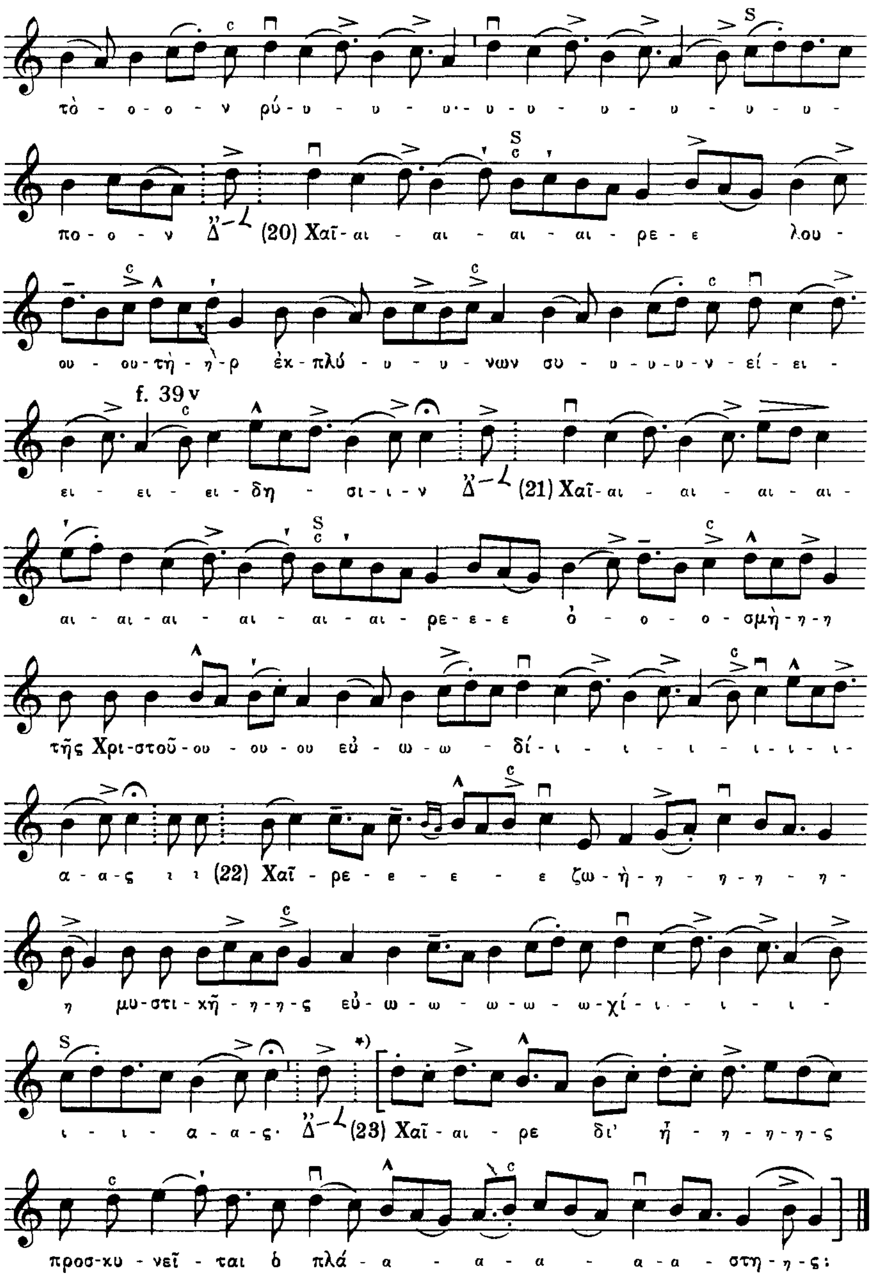

(1) Φω - ω - ω - το - δό - ο - χον λαμ - πά - α - α - α - α - α - α -
f. 37r
δα - α (2) τοῖς ἐν σκό - ο - ο - τει φα - νεῖ - ει - ει - ει - ει -


ει - ει - σα - α - ν (3) ὁ - ρῶ - ω - μεν τὴν ἁ - γί - ι - ι - αν
πα - α - ρθέ - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
νο - ο - ν (4) τὸ γὰρ ἄ - α - ϋ - λον ἅ - α - πτου - σα - α
πῦ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - ρ (5) ὁ
δη - γεῖ - ει πρὸς γνῶ - σι - ι - ν· θε - ι - χὴ - η - η - η - η - η - ν
πά - α - ντο - τε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε
(6) αὐ - γῇ τὸ - ο - ν νοῦ - ου - ν φω - τί - ι - ι - ι - ι - ι -
f. 37v
ι - ι - ι - ζου - ου - σα - α - α· (7) κραυ - αυ - γῇ - η δὲ - ε
τι - μω - μέ - ε - νη τά - α - α - α - α - α - α -
α - α - υτη - η - ι ι ι (8) Χαῖ - αι - ρε ἀ - α - κτὶ - ι - ι -


ις νο - η - τοῦ - ου - ου - ου ή - λί - ι - ι - ι - ι - ι -
ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι - ι -
ι - ι - ου - ου - ου υ ε ς (9) Χαῖ - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - αι - αι - αι - αι - αι - ρε λα - μπτὴ - η - η - η - η -
η - η - η - ρ τοῦ ἀ - κτί - ι - στου φέ - ε - ε - ε - ε - ε -
f. 38r
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε -
γγου - υ - υ - ς ὕ (10) Χαῖ - ρε ἀ - στρα - α - α - πὴ - η - η - η -
η ὕ τὰς ψυ - χὰ - α - ς κα - τα - α - α - α - υγά - α -
α - α - α - α - α - α - α - ζου - σα - α α υ (11) Χαῖ - αι -


αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε
ὡς βρο - ο - ντὴ - η - η - η - η - η - η - η - η - η -
η - η - η - η - η - η - η - η - η - η - η - η τοὺς ἐ -
χθροὺ - ου - ου - ς κα - τα - α - α - πλή - η - η - η - η - η - η -
η - η - η - ττου - ου - ου - ου - σα - α - α Δ (12) Χαῖ - αι -
f. 38v
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε ὅ - ο - ο - ο -
τι - ι - ι τὸν πο - λύ - υ - υ - υ - υ - υ - υ -
υ - υ - υ - υ - υ φω - ω - το - ο - ν Δ (13) ἀ - να -
τέ - ε - λλεις φω - τι - σμό - ο - ο - ο - ο - ο - ο - ν
Δ (14) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε
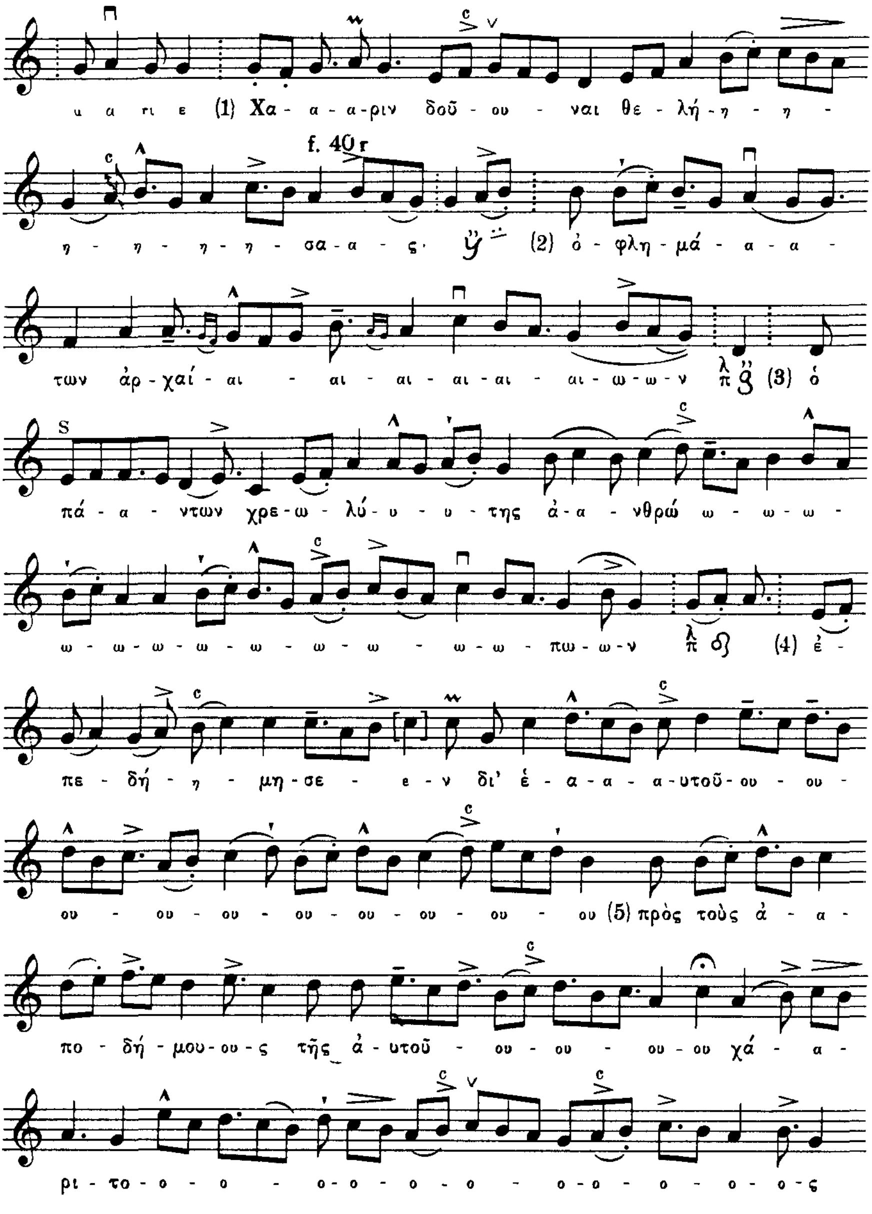

ὅ - ο - ο - τι - ι - ι τὸν πο - λύ - υ - υ -
υ - υ - υ - υ - υ - υ - υ - υ - υδω - ω - ρο - ο - ν
(15) ἀ - να - βλύ - υ - ζει - ει - ει - ς πο - τι - σμό - ο - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ν:
f. 39 r
(16) Χαῖ - αι -
αι - αι - αι - αι - αι - αι - ρε - ε - ε τῆ - η - η - η - ς χο -
λυ - μβή - η - θρας (17) ζω - γρα - α - φοῦ - ου - σα τὸ - ο - ν τύ -
υ - υ - υ - υ - υ - υ - υ - υ - υ - υ - υ -
υ - υ - υ - υ - υ - υ - πο - ο - ν (18) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε τῆ - η -
η - η - ς ἁ - μαρ - τί - ι - ας (19) ἀν - αι - ροῦ - ου - ου - σα

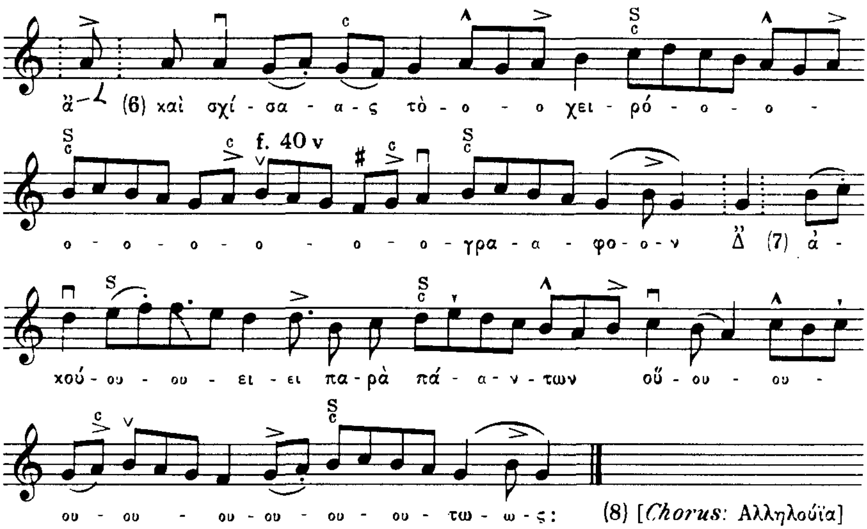


(24) [*Chorus:* Χαῖρε νύμφη ἀνύμφευτε]
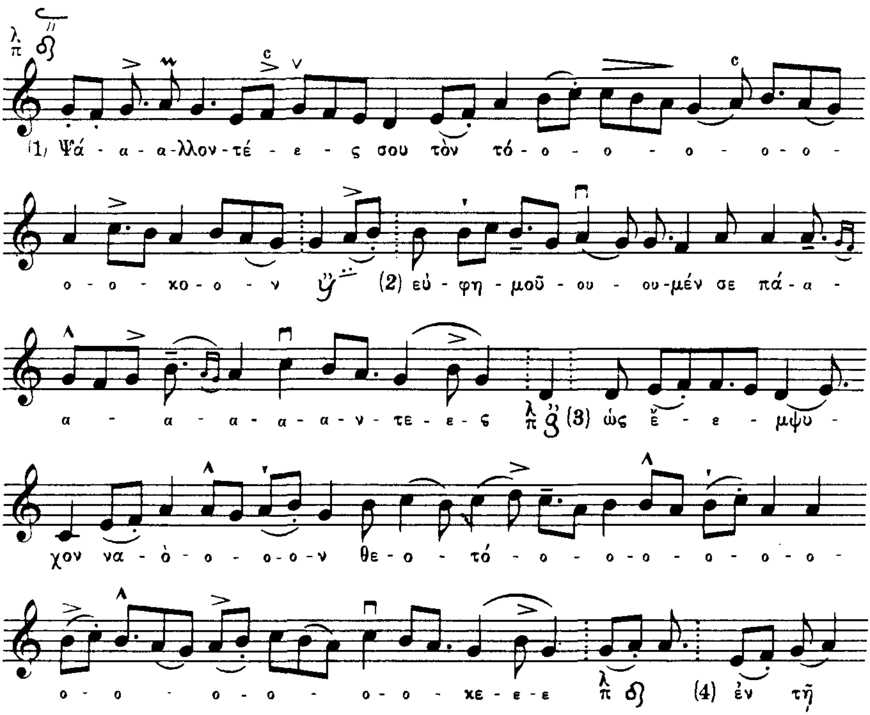
*) XXI (23) from I (23) as in XVII.
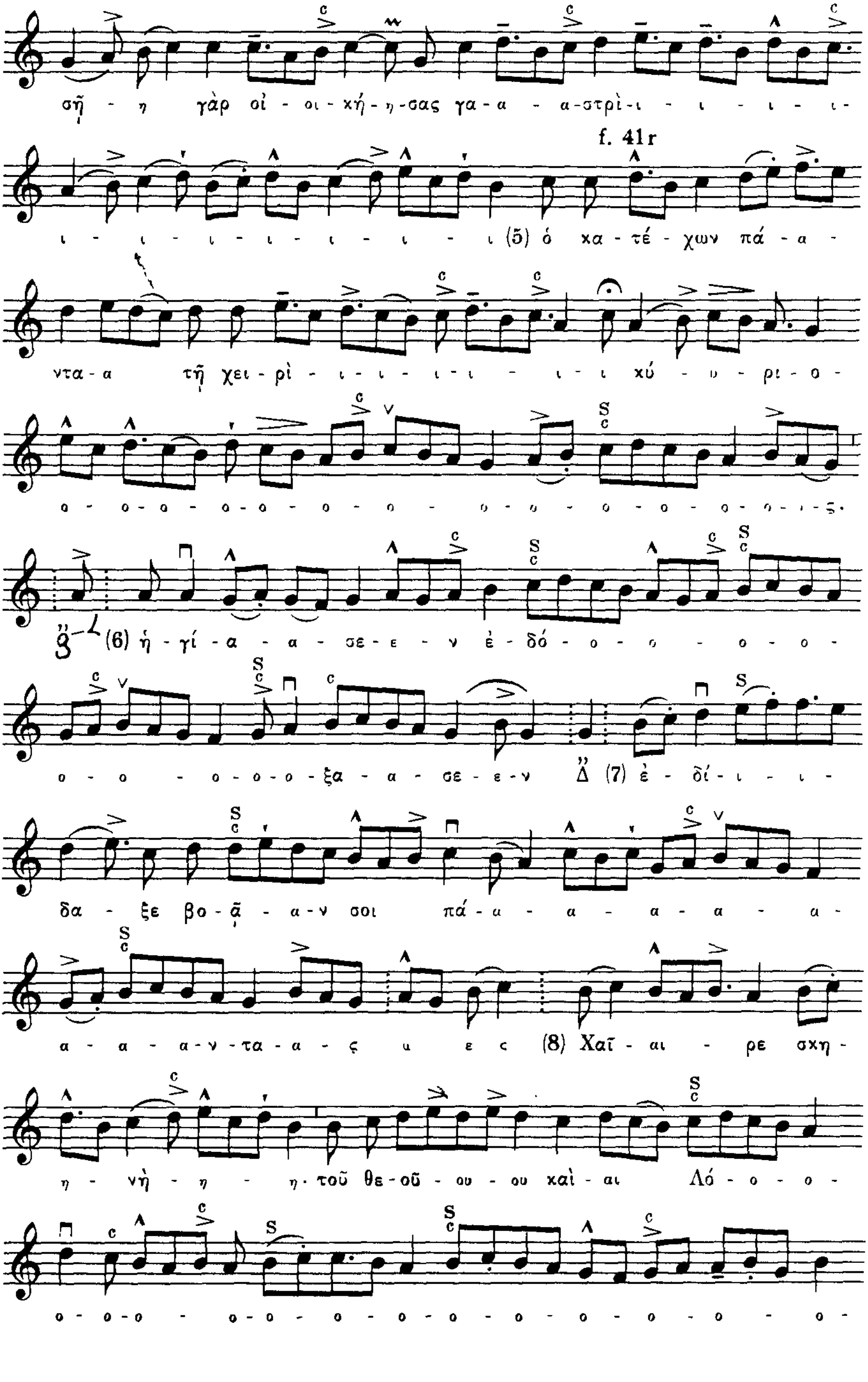
Oikos XXII
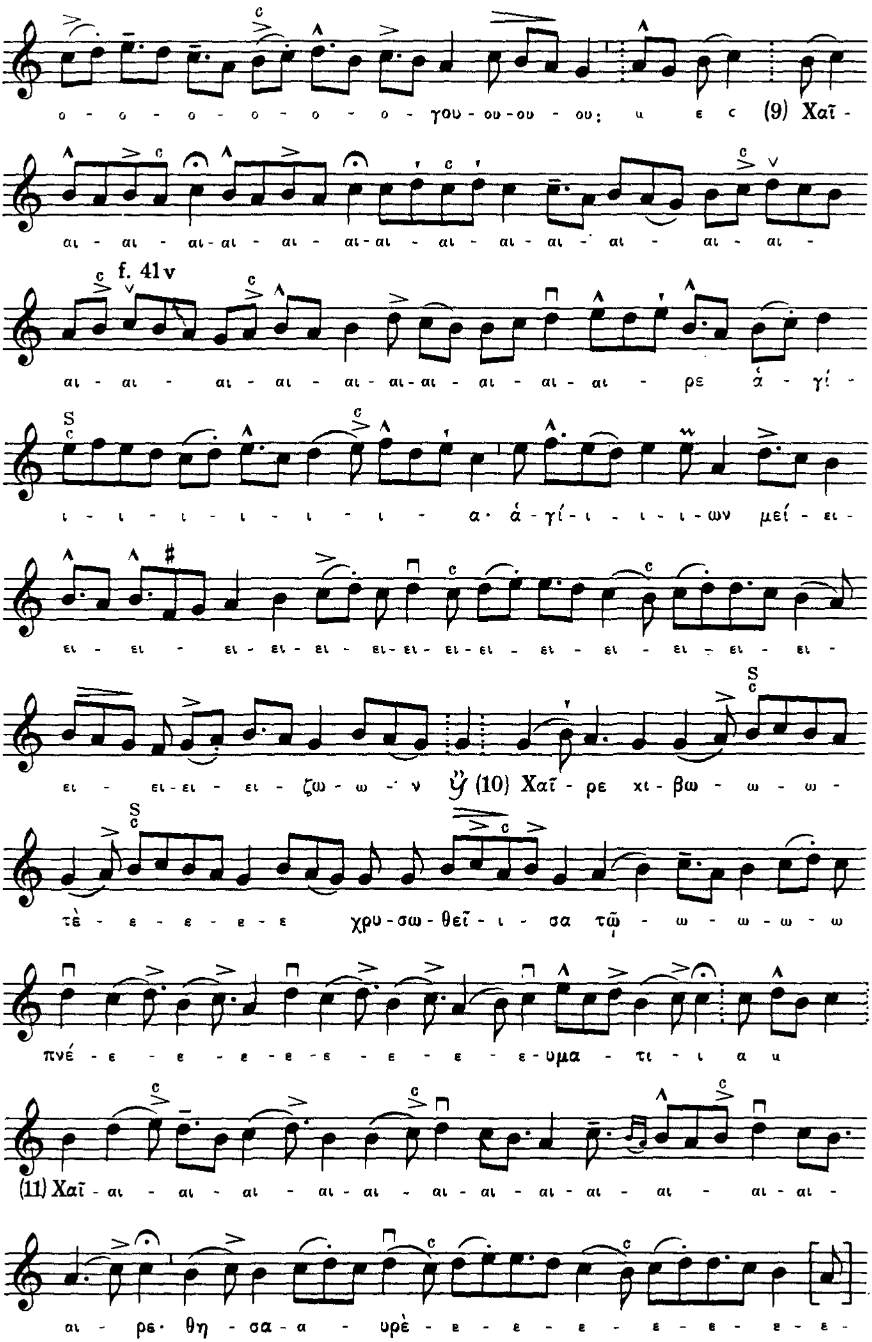

υ α τι ε (1) Χα - α - α - ριν δοῦ - ου - ναι θε - λή - η - η -
f. 40 r
η - η - η - η - σα - α - ς· (2) ὀ - φλη - μά - α - α -
των ἀρ - χαί - αι - αι - αι - αι - αι - αι - ω - ω - ν (3) ὁ
πά - α - ντων χρε - ω - λύ - υ - υ - της ἀ - α - νθρώ ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω - ω - ω - πω - ω - ν (4) ἐ -
πε - δή - η - μη - σε - ε - ν δι' ἑ - α - α - α - υτοῦ - ου - ου -
ου - ου - ου - ου - ου - ου - ου - ου (5) πρὸς τοὺς ἀ - α -
πο - δή - μου - ου - ς τῆς ἀ - υτοῦ - ου - ου - ου - ου χά - α -
ρι - το - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ς
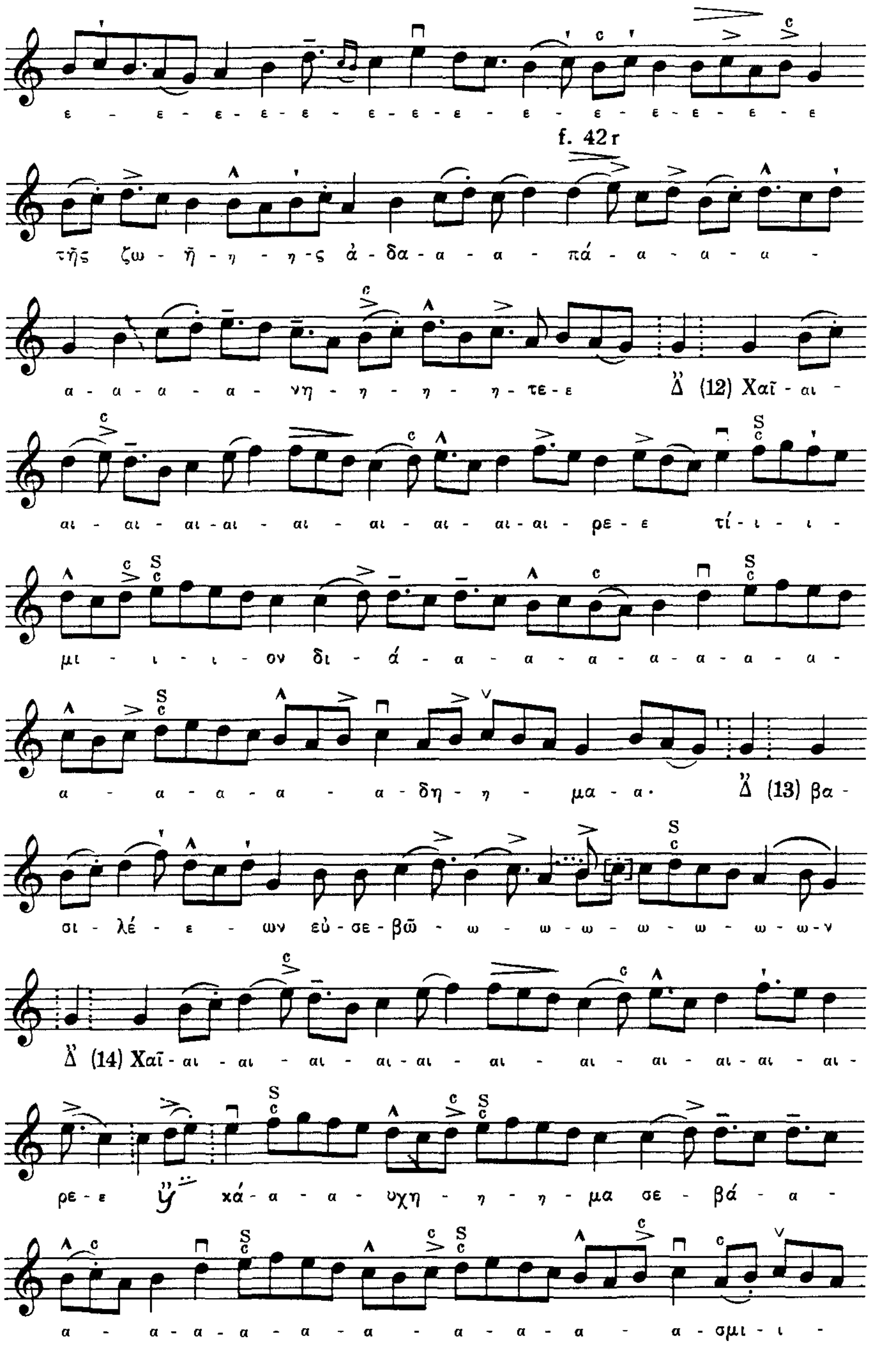

f. 40 v
(6) καὶ σχί - σα - α - ς τὸ - ο - ο χει - ρό - ο - ο -
ο - ο - ο - ο - ο - ο - γρα - α - φο - ο - ν
(7) ἀ - χού - ου - ου - ει - ει πα - ρὰ πά - α - ν - των οὔ - ου - ου -
ου - ου - ου - ου - ου - ου - τω - ω - ς:
(8) [*Chorus:* Ἀλληλούϊα]
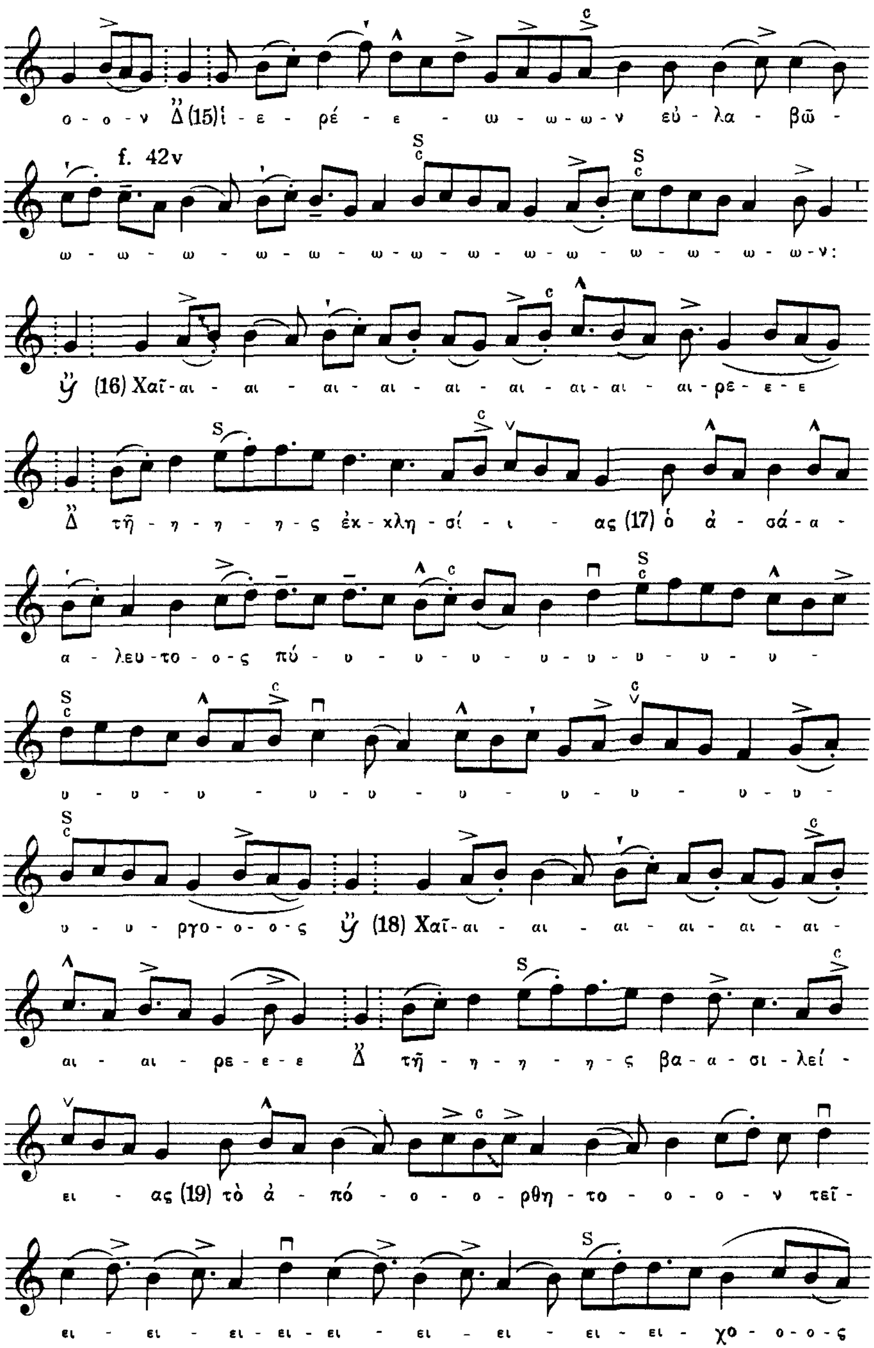
Oikos XXIII
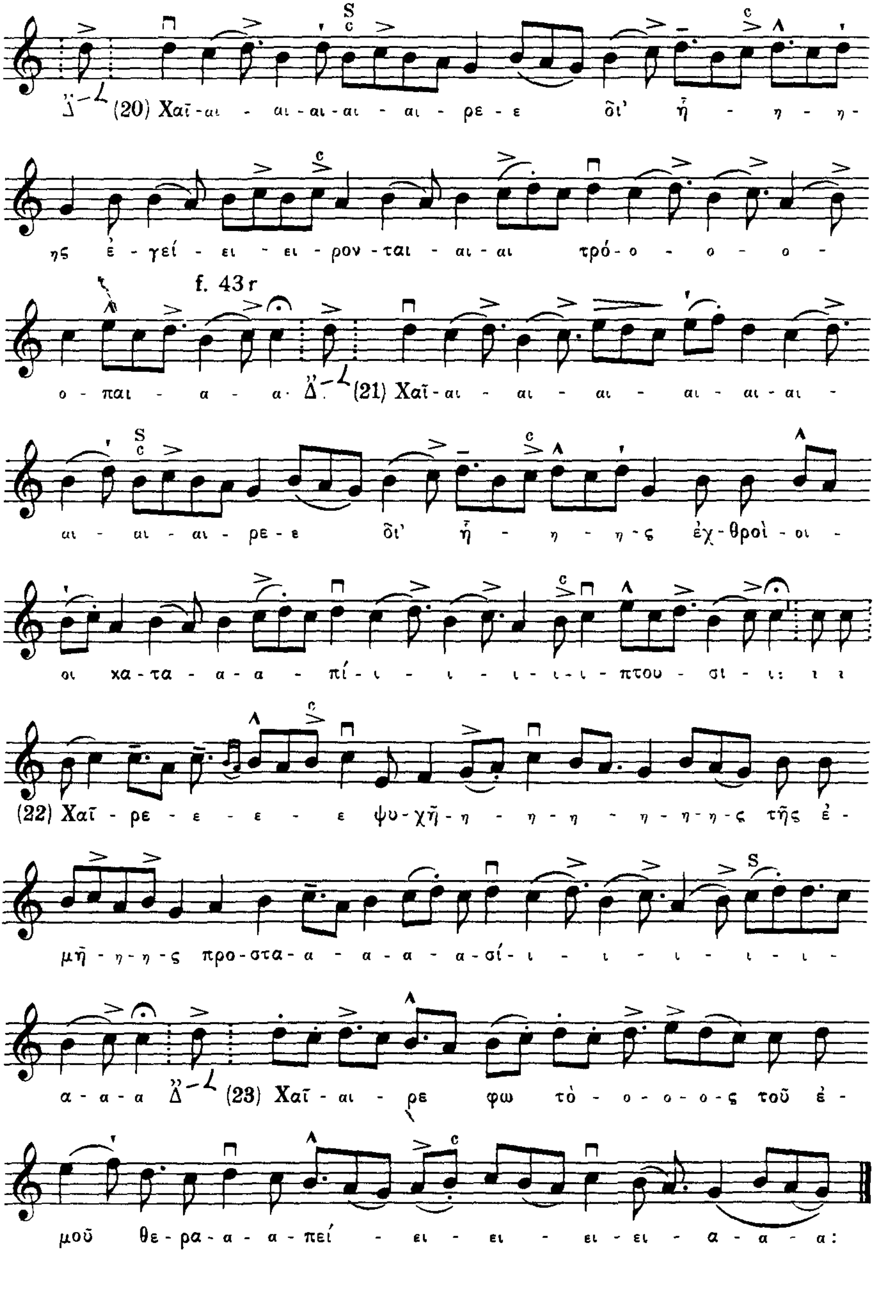

(1) Ψά - α - α-λλον-τέ - ε - ς σου τὸν τό - ο - ο - ο - ο - ο -
ο - ο - χο - ο - ν
(2) εὐ - φη - μοῦ - ου - ου-μέν σε πά - α -
α - α - α - α - α - ν - τε - ε - ς
(3) ὡς ἔ - ε - μψυ -
χον να - ὸ - ο - ο - ο - ν θε - ο - τό - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ο - χε - ε - ε
(4) ἐν τῇ


σῆ - η γὰρ οἰ - οι - χή - η - σας γα - α - α - στρὶ - ι - ι - ι - ι -
f. 41r
ι - ι - ι - ι - ι - ι - ι - ι (5) ὁ κα - τέ - χων πά - α -
ντα - α τῇ χει - ρὶ - ι - ι - ι - ι - ι - ι χύ - υ - ρι - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ξ.
(6) ἡ - γί - α - α - σε - ε - ν ἐ - δό - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ξα - α - σε - ε - ν (7) ἐ - δί - ι - ι -
δα - ξε βο - ᾶ - α - ν σοι πά - α - α - α - α - α -
α - α - α - ν - τα - α - ς υ ε ς (8) Χαῖ - αι - ρε σχη -
η - νὴ - η - η · τοῦ θε - οῦ - ου - ου καὶ - αι Λό - ο - ο -
ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -


ο - ο - ο - ο - ο - ο - ο - γου - ου - ου - ου: υ ε ς (9) Χαῖ -
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
f. 41v
αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε ἁ - γί -
ι - ι - ι - ι - ι - ι - ι - α · ἁ - γί - ι - ι - ι - ων μεί - ει -
ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει - ει -
ει - ει - ει - ει - ζω - ω - ν ὕ (10) Χαῖ - ρε χι - βω - ω - ω -
τὲ - ε - ε - ε - ε χρυ - σω - θεῖ - ι - σα τῷ - ω - ω - ω - ω
πνέ - ε - ε - ε - ε - ε - ε - ε - ε - υμα - τι - ι α υ
(11) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
αι - ρε· θη - σα - α - υρὲ - ε - ε - ε - ε - ε - ε - ε -
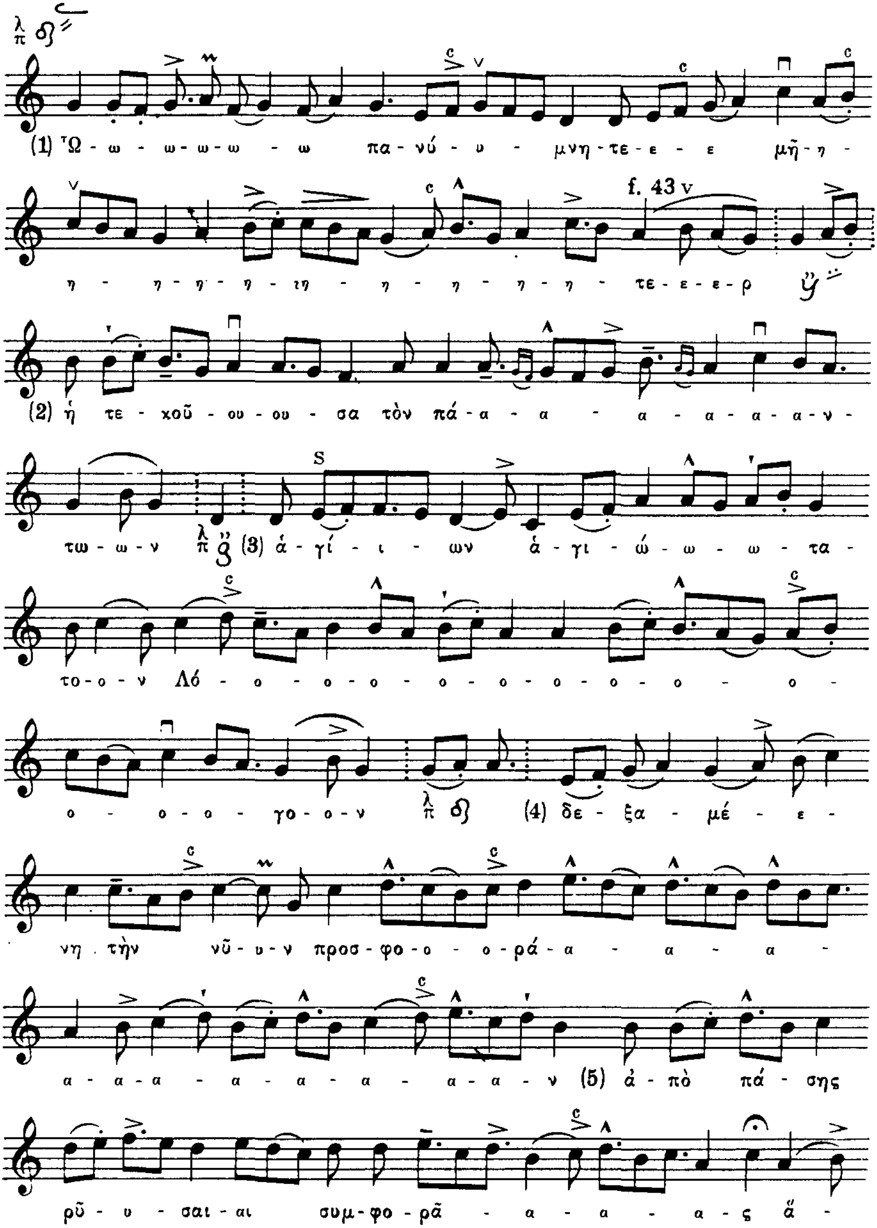

ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - ε
f. 42r
τῆς ζω - ῆ - η - η - ς ἀ - δα - α - α - πά - α - α - α -
α - α - α - α - νη - η - η - η - τε - ε
(12) Χαῖ - αι -
αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε τί - ι - ι -
μι - ι - ι - ον δι - ά - α - α - α - α - α - α - α -
α - α - α - α - α - δη - η - μα - α·
(13) βα -
σι - λέ - ε - ων εὐ - σε - βῶ - ω - ω - ω - ω - ω - ω - ω - ν
(14) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι - αι -
ρε - ε
χά - α - α - υχη - η - η - μα σε - βά - α -
α - α - α - α - α - α - α - α - α - α - α - σμι - ι -
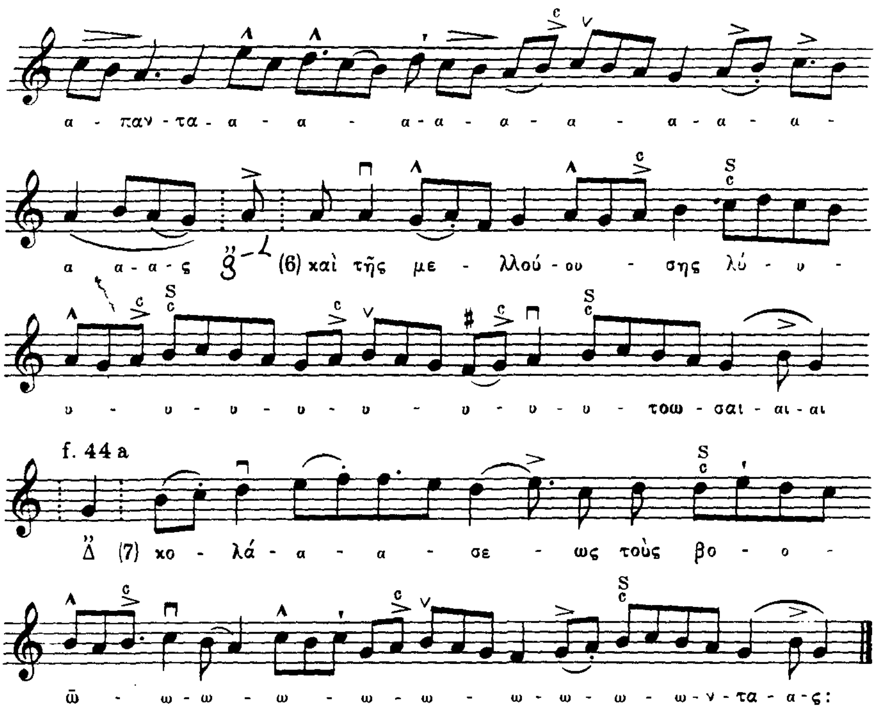

ο - ο - ν Δ (15) ἱ - ε - ρέ - ε - ω - ω - ω - ν εὐ - λα - βῶ -
f. 42v
ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ν:
(16) Χαῖ - αι - αι - αι - αι - αι - αι - αι - αι - αι - ρε - ε - ε
Δ τῆ - η - η - η - ς ἐκ - κλη - σί - ι - ας (17) ὁ ἀ - σά - α -
α - λευ - το - ο - ς πύ - υ - υ - υ - υ - υ - υ - υ - υ -
υ - υ - υ - υ - υ - υ - υ - υ - υ - υ -
υ - υ - ργο - ο - ο - ς (18) Χαῖ - αι - αι - αι - αι - αι - αι -
αι - αι - ρε - ε - ε Δ τῆ - η - η - η - ς βα - α - σι - λεί -
ει - ας (19) τὸ ἀ - πό - ο - ο - ρθη - το - ο - ο - ν τεῖ -
ει - ει - ει - ει - ει - ει - ει - ει - ει - χο - ο - ο - ς



(24) [*Chorus*: Χαῖρε νύμφη ἀνύμφευτε]

Oikos XXIV


(1) Ὦ - ω - ω - ω - ω - ω πα - νύ - υ - μνη - τε - ε - ε μῆ - η -
η - η - η - η - ιη - η - η - η - η - τε - ε - ε - ρ
f. 43 v
(2) ἡ τε - κοῦ - ου - ου - σα τὸν πά - α - α - α - α - α - α - ν -
τω - ω - ν (3) ἁ - γί - ι - ων ἁ - γι - ώ - ω - ω - τα -
το - ο - ν Λό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ο - γο - ο - ν (4) δε - ξα - μέ - ε -
νη τὴν νῦ - υ - ν προσ - φο - ο - ο - ρά - α - α - α -
α - α - α - α - α - α - α - α - ν (5) ἀ - πὸ πά - σης
ρῦ - υ - σαι - αι συμ - φο - ρᾶ - α - α - α - ς ἄ -



(8) [*Chorus*: Ἀλληλούϊα]

Skandia nodestik, Copenhagen

COMMENTARY

NOTICE

General problems of transcription, such as those referring to lines 3, 9, 13, 19 and 23 (22 in Oikos XVII), which are discussed in the Introduction, are not taken up again in the Commentary. We refer to Codex Ashburnhamensis 64 as A.

Prooemium (Kontakion).

The long Intonationformula before line 1 occurs in A only. The same is true of the other formulae; E. β. VII, Γ. γ. III and E. β. III have mostly nothing more than the Signatures, which occur, however, more frequently than in A, and a short Intonation formula.

1-2. E. β. VII has πλ. δ' before τὰ νικητήρια, and πλ. δ' before l. 2 instead of μαΓιε, πλ. α' before τῶν δεινῶν, and πλ. δ' before εὐχαριστήρια.

3. In E. β. VII the repeated vowels are written equidistantly, not exactly under the notes, and sometimes even where there are no notes; they are written alternately in brown and red ink. In line 3 the scribe of A is more careful, though he too does not always put the vowels exactly under the notes. An analysis of the musical structure of the Prooemium is given in the present writer's study 'Das Prooemium des Akathistos' in *Die Musikforschung*, VI (1953), pp. 193–206.

Oikos I.

The long Intonationformula only in A.

5. (κύρι—)ε — ε A: read . The same mistake, — instead of , occurs frequently and is often corrected by a later hand. E. β. VII has the same mistake.

9. Above the Intonation ( ) is an Ison.

10. χαῖρε: a variant is added above: ( ) i. e. (*g*) *b a*.

16. (ὅ)τι: a variant is added: , i. e. *d*—.

Oikos II.

3. (Γαβρι)ήλ: add .

5. (φαίνετ-) αι; read . By the revision has been added

above the line. For the following group ( ) a variant is added below the main line: , i. e. *c′ b a b c′ b a*.

Oikos III.

5. (τεχθῆν-) αι — αι: between these two groups (of which stands at the end of a line) must have disappeared. The notes are added from E. β. VII p. 144 last line, and put in brackets.

6. πρὸς: the neumes which stand at the end of the line are smudged, but seem to be ; above the following an Ison is added. This means that the melody runs thus: *g a*-, or, according to the neumes above the main script, *a a*—.

13. Here, and in Oikos XI, the scribe writes , another variant of the four note *gruppetto* ; by substituting the usual *gruppetto* the cadence ends on *g*.

Oikos IV.

7. ψα(λλειν): read , following the notation of the line in Oikos II.

Oikos V.

5. The variant, cited in the footnote, is written in smaller script on top of the main line. The leap on (ἔχαι—) ρε had to be changed to —ρε, i. e. from a fifth into a sixth.

9. (χ-)αι (-ρε): read as in Oikos I.

21. (χαῖ-)αι (-ρε): the Kentema (or the Kentemata) must be an erroneous addition.

Oikos VI.

5. (ἄμεμπτ-)ε: read ; this form is added in the margin (with a slight difference: instead of **s**).

Oikos VII.

5. (ἀμν-)ο(ν): a variant is added above the line: , i. e. *c′ a*.

(ἄμωμ-)ο(-ν): must be transcribed as meaning a leap of a sixth; above the line is added the correct form: ; we cannot decide whether this addition was meant as a correction or intended to bring the melody in balance after the change above ἀμνόν from *c' b* into *c' a*.

Oikos VIII.

4. The beginning of this line gives an example of the double control which one gets (a) from the notation which continues the last note of the foregoing phrase, and (b) from the Signature with its abbreviated Intonationformula:

(αἴ-)γλη -η $\frac{\lambda}{\pi}$δ ἀλλ' ὡς

The last note of the cadence on (αἴ-)γλη is *g*; the first notes on ἀ(λλ' ὡς) are *e–f*. The Intonationformula ends on *a*; the fourth downwards and Dyo Kentemata are written in red ink and smaller script in order to get *e* as starting note of the new phrase.

Oikos IX.

9. η η-με (-ρα): a variant is added: , i. e. *a—d'. c'*, which is the better reading and is found in E. β. VII.

11. (φυ)λα-α (-ττουσα): the second Oxeia must be omitted; E. β. VII p. 165 has the correct reading.

14. (φιλ-)α (-νθρωπον): read .

Oikos XI.

5. την: The Kentema is wrong; E. β. VII has την which is the correct reading. (πέπτω-) κα-α-α-α-α (-ν); correction underneath in smaller script: .

13. The scribe wrote instead of .

Oikos XII.

3. (ἀπ') αι (-ῶνος): read ; cf. Oikos XIII.

5. (ὡς θεό-) ο ο (-ς): read ; cf. Oikos I, III etc.

Oikos XIII.

5. (ἄφθο-)ρο (-ν); read . Cf. Oikos I.

11. The transparence of the neumes of the recto makes the reading of the neumes above the first syllables of χαῖρε difficult. They seem to be: ; the Ison refers to the Barys-Signature; is a variant for .

Oikos XIV.

3. $\frac{\lambda}{\pi}$α: seems to be substituted for an original $\frac{\lambda}{\pi}$δ (?).

Oikos XV.

11. (κ-)αυ (-χημα): read ; cf. Oikos I.

Oikos XVI.

5. (ἄνθρωπ-) ο (-ν): read cf. Oikos I.

Oikos XVII.

10. A and E. β. VII have σοφούς instead of ἀσόφους: σο - φου - ους. This reverses the sense and the α privativum must be restored. By doing so the accented syllable -σό- gets the melisma and the antithesis φιλοσόφους — ἀσόφους is underlined by the two corresponding melismas.

15. Lines 13–14 of the text is omitted, but at the end the last line of Oikos I is added both in A and E. β. VII.

16. (᾿Αθην-)αί (-ων): the scribe omitted the repetition of the foregoing phrase a note lower which one finds in Oikos I, III etc. in A, but also in Oikos XVII in E. β. VII.

Oikos XVIII.

5. (πρό-) ο (βατον): read .

Oikos XX.

3. πο(-λλῶν): read . Cf. Oikos X etc.

11. (βροντ-) η η; an Apostrophos should be inserted before this group. Cf. parallel run in Oikos I etc. E. β. VII p. 203 has the Apostrophos.

21. χαῖρε κρατὴρ κρατῶν ἀγαλλίασιν: Line 21 of the music is, in fact, l. 22. In order to make the stanza long enough l. 23 from Oikos I is added as last line, as in Oikos XVII. But the balance of the melody is destroyed.

Oikos XXII.

4. (ἐπεδήμη-)σε-ε-εν; read . Cf. Oikos I etc. E. β. VII has the correct notation.

Oikos XXIII.

5. (κύριο-) ος: the Kentema should be deleted. E. β. VII. p. 207 has the correct notation.

11. (θησαυρ-)ε ; an Apostrophos must be added before this group; E. β. VII has the Apostrophos. (ἄδα)πα(-νητε): read .
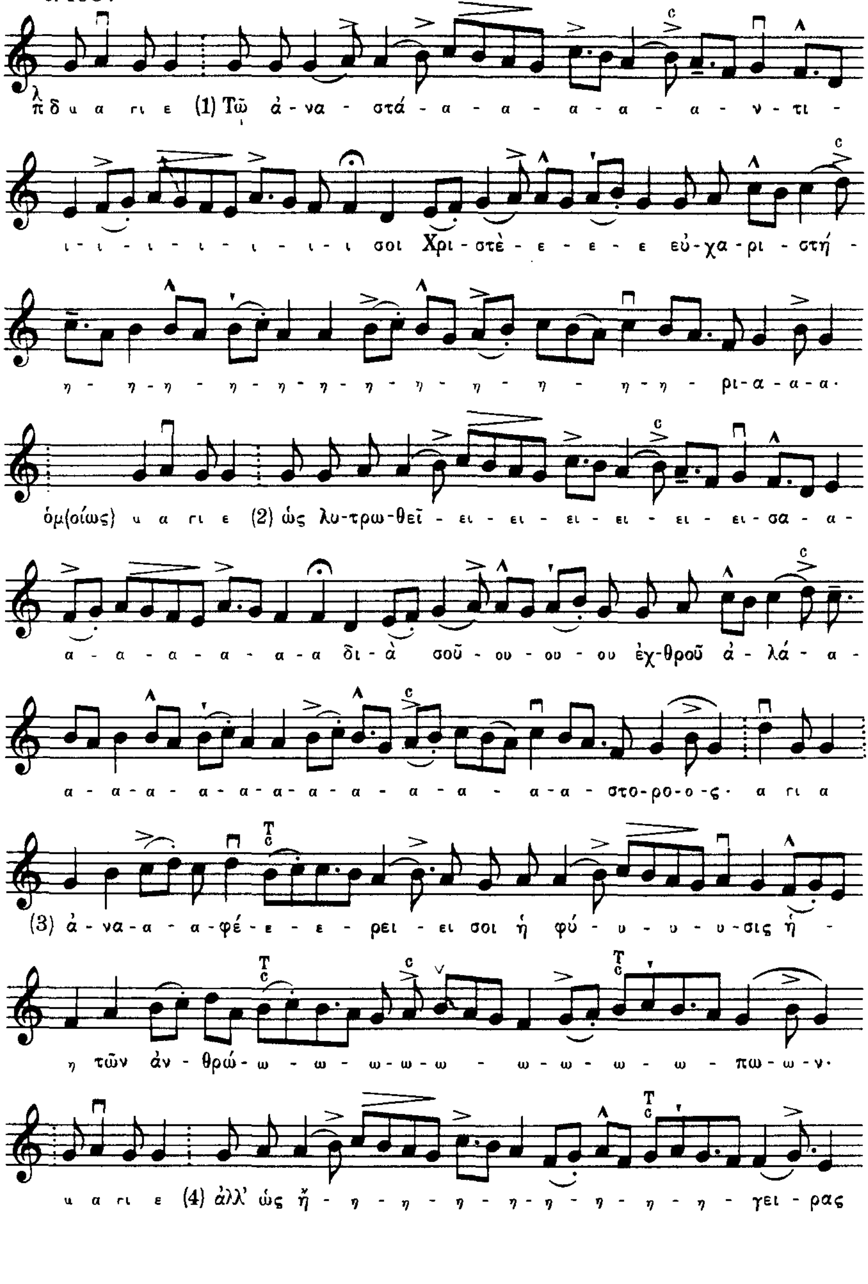
APPENDIX
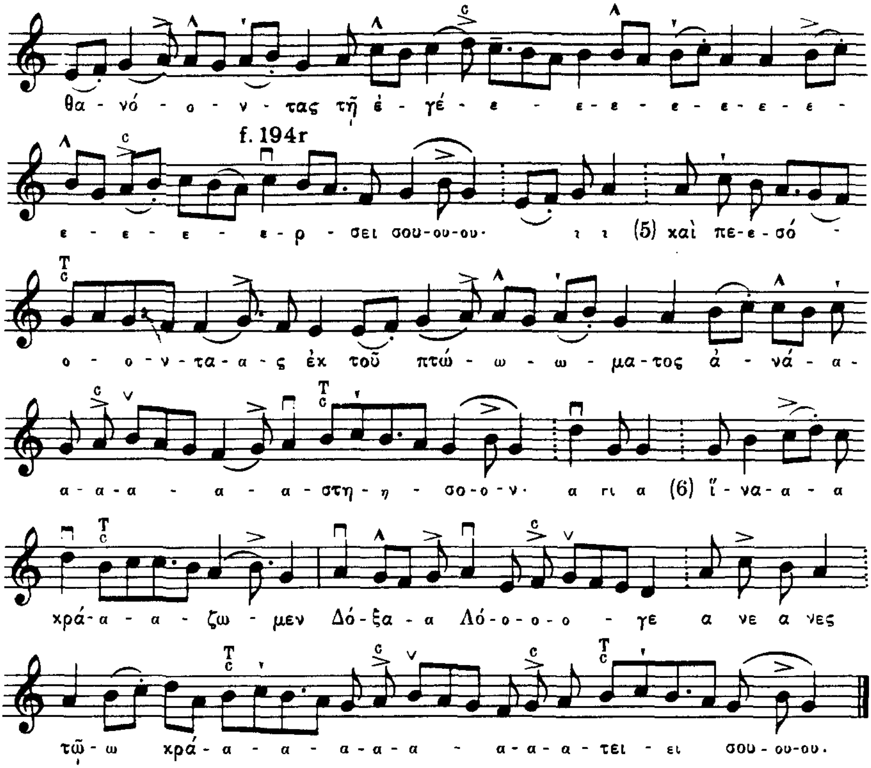
THE PROSHOMOEON
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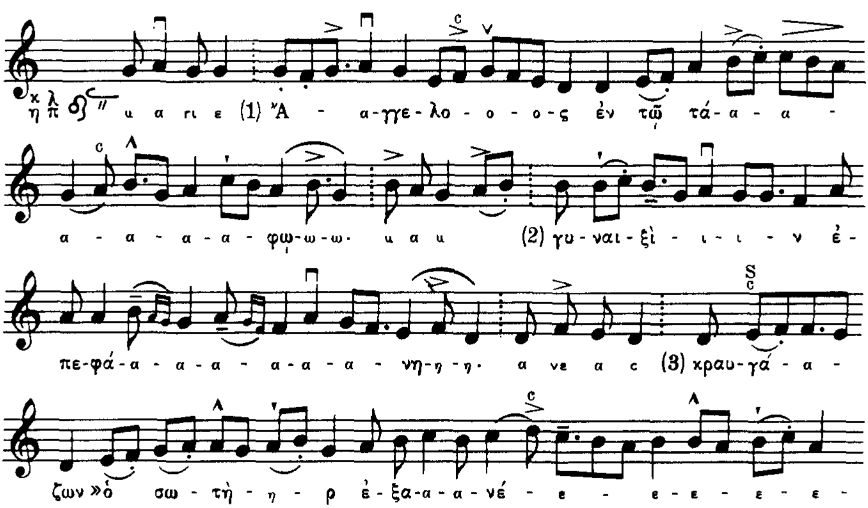
Kontakion
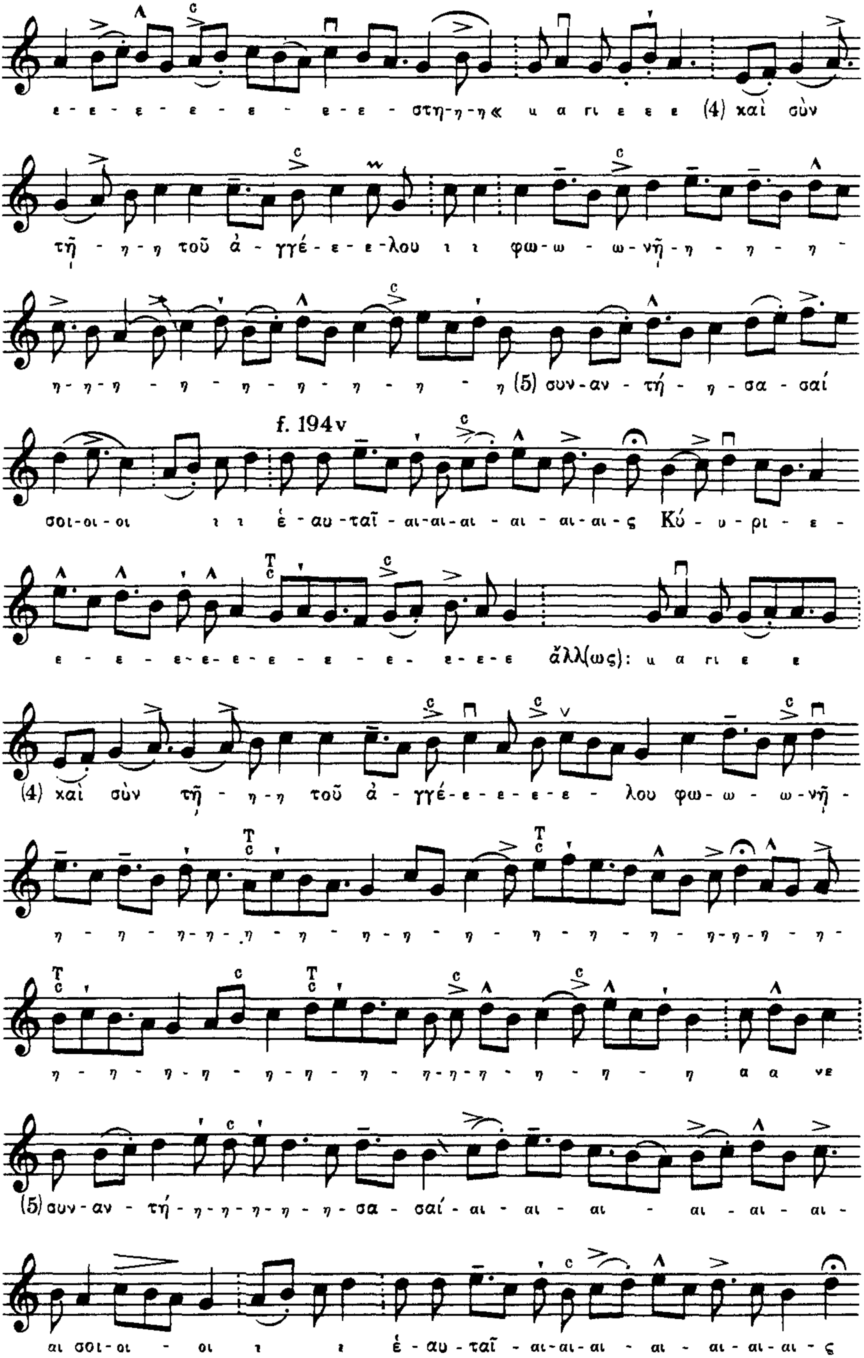
f. 193v
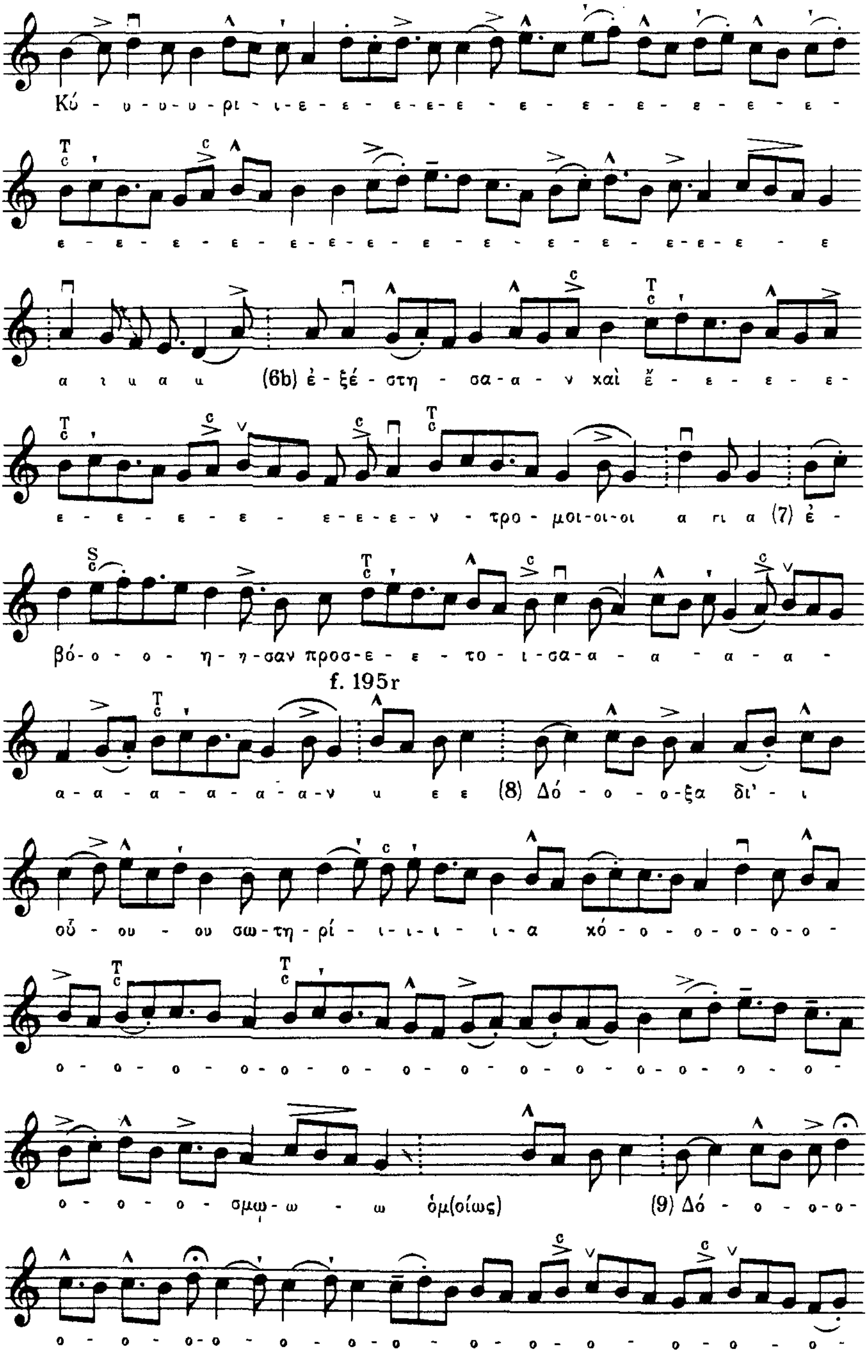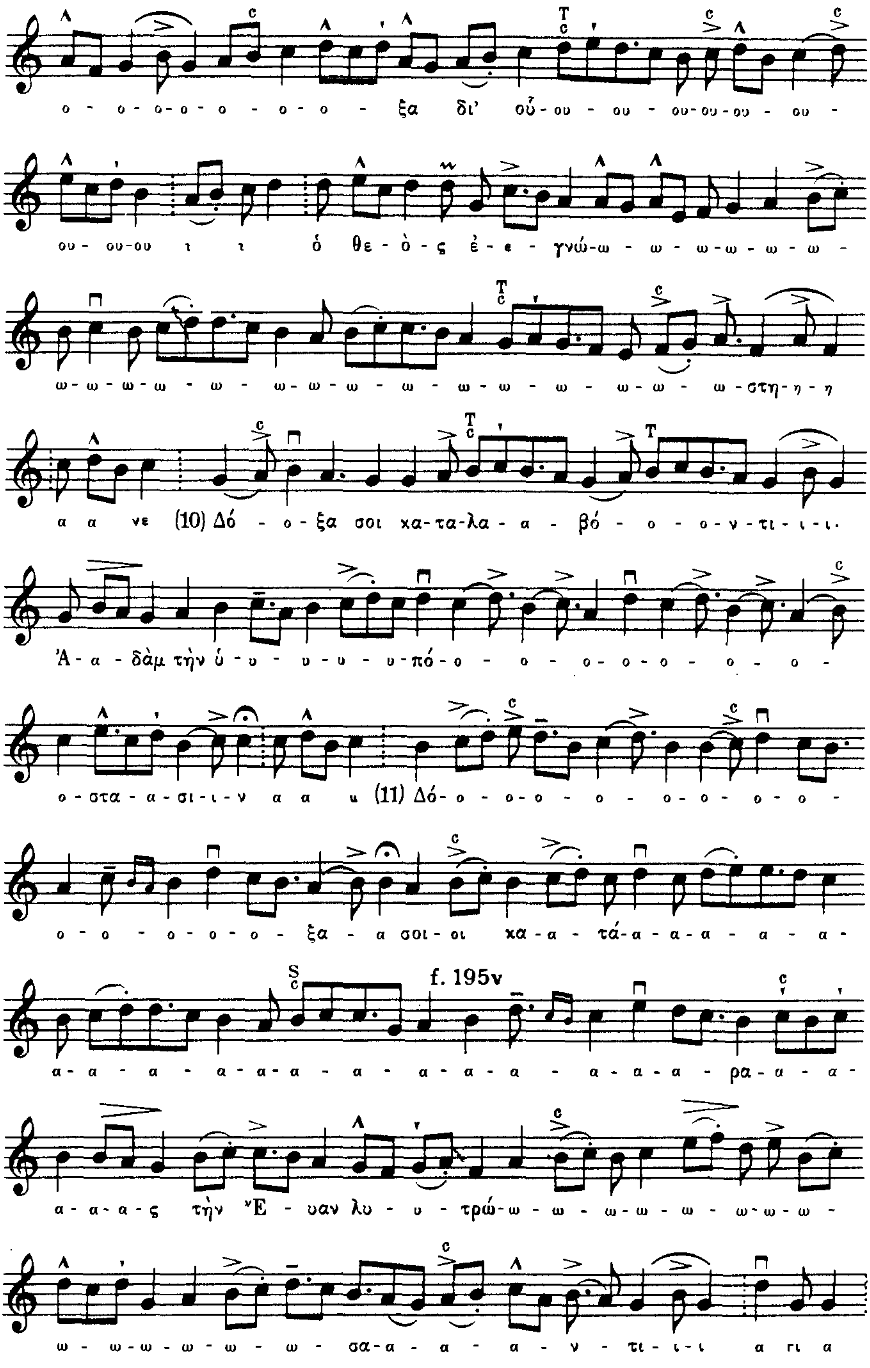



θα - νό - ο - ν - τας τῆ ἐ - γέ - ε - ε - ε - ε - ε - ε - ε -
f. 194r
ε - ε - ε - ε - ρ - σει σου-ου-ου· ι ι (5) καὶ πε-ε-σό -
ο - ο - ν - τα - α - ς ἐκ τοῦ πτώ - ω - ω - μα - τος ἀ - νά - α -
α - α - α - α - α - στη - η - σο-ο-ν· α ρι α (6) ἵ - να-α - α
χρά-α - α - ζω - μεν Δό-ξα - α Λό-ο-ο-ο - γε α νε α νες
τῶ - ω χρά - α - α - α-α - α - α-α-α - τει - ει σου - ου-ου.
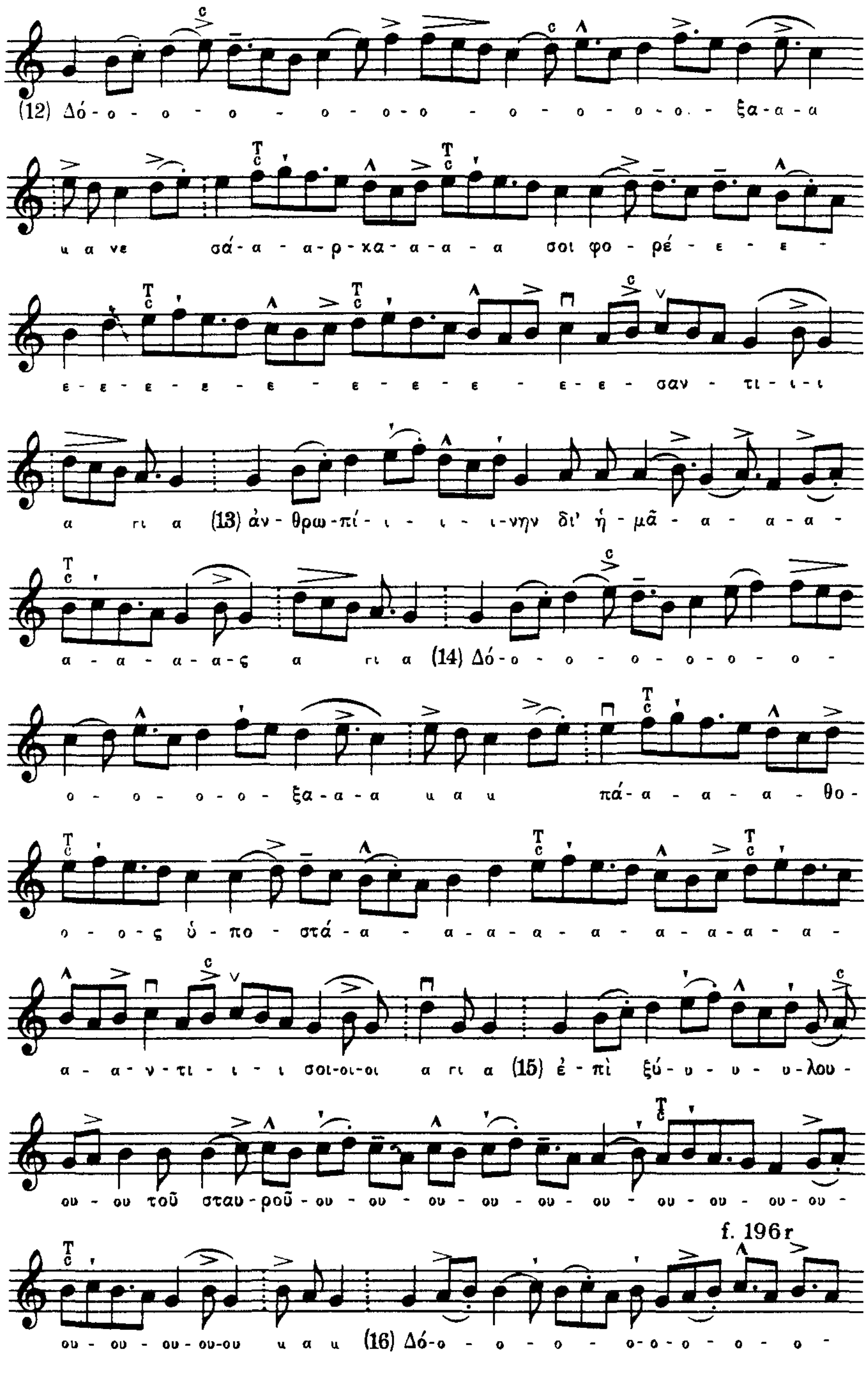
Oikos
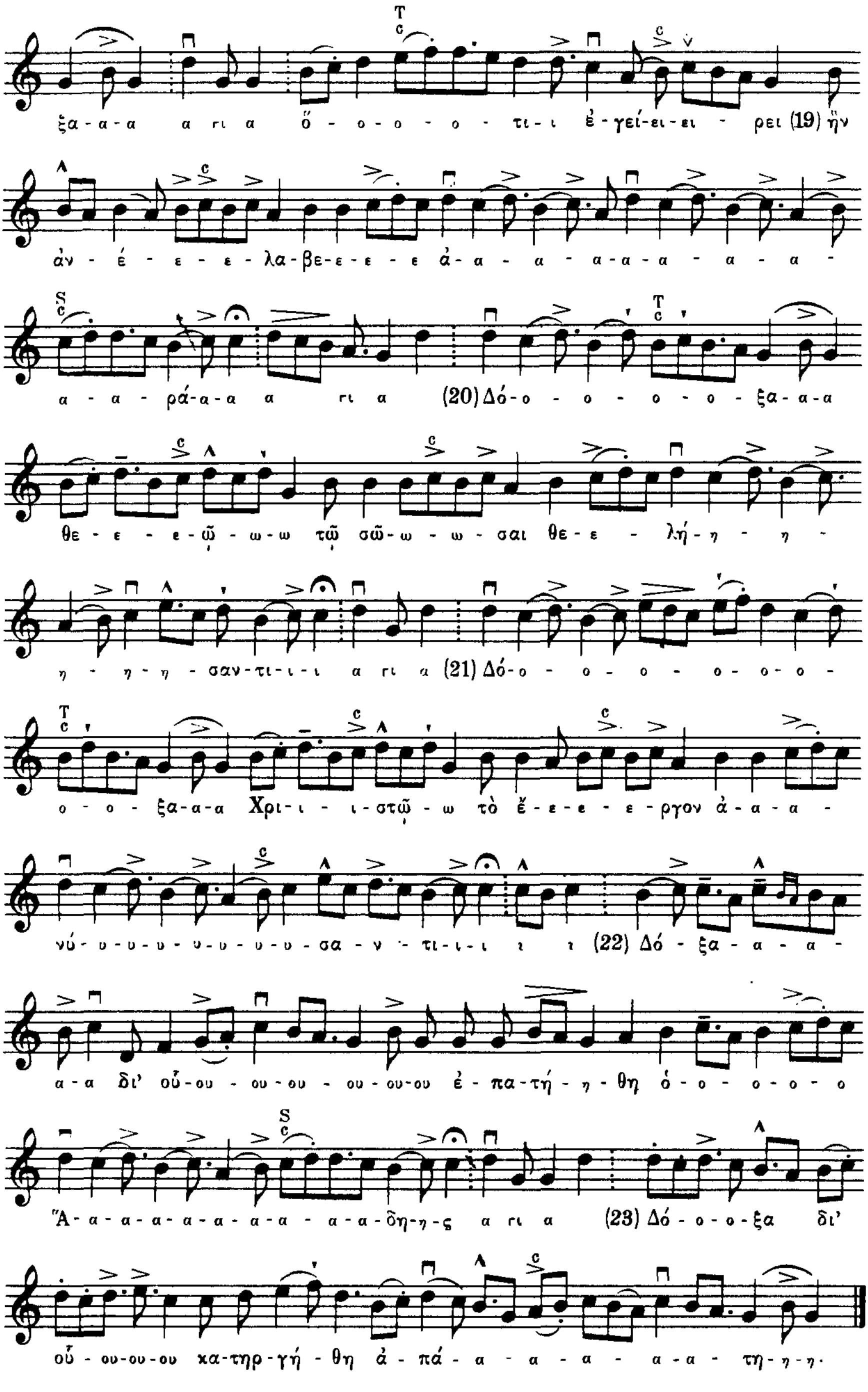

υ α ρι ε (1) Ἄ - α-γγε-λο - ο - ο-ς ἐν τῷ τά-α - α -
α - α - α - α - φῳ-ω-ω· υ α υ (2) γυ-ναι-ξὶ - ι - ι - ν ἐ-
πε-φά-α - α - α - α-α - α - νη-η-η· α νε α ε (3) χραυ-γά - α -
ζων »ὁ σω - τὴ - η - ρ ἐ-ξα-α-α-νέ - ε - ε - ε - ε - ε -


ε - ε - ε - ε - ε - ε - ε - ε - στη-η-η« υ α γι ε ε ε (4) καὶ σὺν
τῆ - η - η τοῦ ἀ - γγέ - ε - ε -λου ι ι φω-ω - ω-νῆ-η - η - η -
η-η-η - η - η - η - η - η - η - η (5) συν-αν - τή - η - σα - σαί
f. 194v
σοι-οι-οι ι ι ἑ - αυ-ταῖ - αι-αι-αι - αι - αι-αι - ς Κύ - υ - ρι - ε -
ε - ε - ε- ε- ε - ε - ε - ε - ε- ε - ε ἄλλ(ως): υ α γι ε ε
(4) καὶ σὺν τῆ - η - η τοῦ ἀ - γγέ-ε - ε - ε - ε - λου φω- ω - ω-νῆ -
η - η - η-η-η - η - η-η - η - η - η - η - η-η-η - η-
η - η - η-η - η-η - η - η-η-η - η - η - η α α νε
(5) συν-αν - τή - η-η-η-η - η-σα - σαί - αι - αι - αι - αι - αι - αι -
αι σοι-οι - οι ι ι ἑ - αυ - ταῖ - αι-αι-αι - αι - αι-αι-αι - ς


Κύ - υ-υ-υ-ρι - ι-ε - ε - ε-ε-ε - ε - ε - ε - ε - ε - ε -
ε - ε - ε - ε - ε-ε-ε - ε - ε - ε - ε - ε-ε-ε - ε
α ι u α u (6b) ἐ - ξέ - στη - σα - α - ν καὶ ἔ - ε - ε - ε-
ε - ε - ε - ε - ε-ε-ε-ν - τρο - μοι-οι-οι α ιι α (7) ἐ -
βό-ο - ο - η-η-σαν προσ-ε - ε - το - ι-σα-α - α - α - α -
f. 195r
α-α - α - α - α - α-ν u ε ε (8) Δό - ο - ο-ξα δι' - ι
οὖ - ου - ου σω-τη-ρί - ι-ι-ι - ι-α χό - ο - ο-ο-ο-ο -
ο - ο - ο - ο-ο - ο - ο - ο - ο - ο - ο-ο - ο - ο -
ο - ο - ο - σμω - ω - ω ὁμ(οίως) (9) Δό - ο - ο-ο-
ο - ο - ο-ο - ο - ο-ο - ο - ο - ο - ο - ο - ο -


ο - ο - ο - ο - ο - ο - ο - ο - ξα δι' οὔ - ου - ου - ου - ου - ου - ου -
ου - ου - ου ι ι ὁ θε - ὸ - ς ἐ - ε - γνώ - ω - ω - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - ω - στη - η - η
α α νε (10) Δό - ο - ξα σοι κα - τα - λα - α - βό - ο - ο - ν - τι - ι - ι.
Ἀ - α - δὰμ τὴν ὑ - υ - υ - υ - υ - πό - ο - ο - ο - ο - ο - ο - ο -
ο - στα - α - σι - ι - ν α α ι (11) Δό - ο - ο - ο - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ο - ξα - α σοι - οι κα - α - τά - α - α - α - α - α -
f. 195v
α - α - α - α - α - α - α - α - α - α - α - α - α - α - ρα - α - α -
α - α - α - ς τὴν Ἔ - υαν λυ - υ - τρώ - ω - ω - ω - ω - ω - ω - ω - ω -
ω - ω - ω - ω - ω - ω - σα - α - α - α - ν - τι - ι - ι α ρι α


(12) Δό - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ο - ξα - α - α
υ α νε σά - α - α - ρ - κα - α - α - α σοι φο - ρέ - ε - ε -
ε - ε - ε - ε - ε - ε - ε - ε - ε - ε - σαν - τι - ι - ι
α γι α (13) ἀν - θρω - πί - ι - ι - ι - νην δι' ἡ - μᾶ - α - α - α -
α - α - α - α - ς α γι α (14) Δό - ο - ο - ο - ο - ο - ο -
ο - ο - ο - ο - ξα - α - α υ α υ πά - α - α - α - θο -
ο - ο - ς ὑ - πο - στά - α - α - α - α - α - α - α - α - α -
α - α - ν - τι - ι - ι σοι-οι-οι α γι α (15) ἐ - πὶ ξύ - υ - υ - υ - λου -
ου - ου τοῦ σταυ - ροῦ - ου - ου - ου - ου - ου - ου - ου - ου - ου - ου -
ου - ου - ου - ου - ου υ α υ (16) Δό - ο - ο - ο - ο - ο - ο - ο - ο -
f. 196r


ξα - α - α α γι α ὅ - ο - ο - ο - τι - ι ἐ - γεί - ει - ει - ρει (19) ἣν
ἀν - έ - ε - ε - λα - βε - ε - ε ἀ - α - α - α - α - α - α - α -
α - α - ρά - α - α α γι α (20) Δό - ο - ο - ο - ο - ξα - α - α
θε - ε - ε - ῷ - ω - ω τῷ σῶ - ω - ω - σαι θε - ε - λή - η - η -
η - η - η - σαν - τι - ι - ι α γι α (21) Δό - ο - ο - ο - ο - ο - ο -
ο - ο - ξα - α - α Χρι - ι - ι - στῷ - ω τὸ ἔ - ε - ε - ε - ργον ἀ - α - α -
νύ - υ - υ - υ - υ - υ - υ - υ - σα - ν - τι - ι - ι ι ι (22) Δό - ξα - α - α -
α - α δι' οὗ - ου - ου - ου - ου - ου - ου ἐ - πα - τή - η - θη ὁ - ο - ο - ο - ο
Ἄ - α - α - α - α - α - α - α - α - α - δη - η - ς α γι α (23) Δό - ο - ο - ξα δι'
οὗ - ου - ου - ου κα - τηρ - γή - θη ἀ - πά - α - α - α - α - α - τη - η - η.

COMMENTARY

Text. This text is extremely difficult to handle because it is often hard to tell whether the incomprehensibility is due to the author's dogged attempt, at all costs, to counterfeit the Acathist (not forgetting the N. T. reminiscences,—and, perhaps, bearing in mind the Kontakion for the Myrophoroi (A f. 134v ss.)), or to mistakes committed by the negligent copyist (or his predecessors).

Kontakion. **2.** εχθρους A.

Oikos. **2.** επεφανης A. **4-6.** For the variant (or perhaps better: variation) introduced by ἄλλως (or ἄλλο), see the Introduction to the Contacarium Ashburnhamense p. 29.—It seems clear that the author intends to express the idea that the Holy Women not only heard the Angel's voice but also met Christ himself (Matth. 28,9), but the actual words—although strictly conforming to the pattern of the Acathist—can hardly be pressed to bear this meaning. Is ἑαυταῖς a mistake for αἱ αὐταί or for ἑαυτῷ (ɔ: σοὶ αὐτῷ!)? **7.** Read ἐβόησαν πρὸς σὲ τοσάδε. **10.** καλαβοντι A. **12.** φορεσαντα A. **19.** στην ανελαβες A. **20.** θελησαντα A.

Music.

Kontakion. **1.** (εὐχαριστή-) η (-ρια): read ; cf. 2. **3.** κραυ(γάζων): the Oligon is not a pure scribal error, but bears witness to the existence of a version starting on *e*; however, the neume in red (-), which indicates the relation to the preceding Martyria, and the following melody point to a version starting on *d*, which I have followed in the transcription.— (σω-)τη(-ρ): read.

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